

THE STORY OF THE BESSES O' TH' BARN BAND.



THE OFFICIAL ORGAN OF THE B.B.C.

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EVERY FRIDAY.

Two Pence.

OFFICIAL
PROGRAMMES
OF
THE BRITISH
BROADCASTING
COMPANY.

For the Week Commencing
SUNDAY, September 21st.

LONDON CARDIFF
ABERDEEN GLASGOW
BIRMINGHAM MANCHESTER
BOURNEMOUTH NEWCASTLE
BELFAST

SHEFFIELD (Relay)
PLYMOUTH (Relay)
EDINBURGH (Relay)
LIVERPOOL (Relay)
LEEDS-BRADFORD (Relay)
HULL (Relay)
NOTTINGHAM (Relay)

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Radio and the Poets' Songs.

By EDWARD SHANKS.

[The writer of this article is one of the most promising of our younger poets. Among his better known works are "Queen of China," and "The Island of Youth."]

TO all new inventions, especially to those of a popularizing tendency, there is likely to be at first a certain amount of opposition from cultured persons, not always apparently of an unreasonable nature. No doubt, the scholars of the early Renaissance and the scattered Byzantines, in whose hands alone rested the treasure of Greek literature, looked askance at the new-fangled art of printing and were able to produce excellent arguments for their doubts. Printing would throw out of work the scribes, monastic and otherwise, who had devoted lifetimes to the perfection of their calligraphy. It would throw the great masterpieces of antiquity into the hands of those not qualified to understand them.

These arguments are not without a certain core of good sense; but the experience of centuries, learning from developments not then obvious, has shown that there were arguments (even if they were unspoken and hardly realized) on the other side of infinitely greater importance. Learning and literature have not suffered, but have rather much profited, from the invention of printing. Perhaps it was not possible for the acutest intelligence at that time to foresee how this profit would accrue. But there was a huge instinctive force on the side of the new art, and to-day we can realize how right that instinct was.

It behoves us, then, when a new invention sweeps rapidly across the world not to condemn it as vulgar, but to ask ourselves what seeds of knowledge and culture may be contained in it. Perhaps those we may discern may not be of essential importance; for things of this sort are larger than the grasp of the mind and evade the most sympathetic and careful guessing. But we stand in a better attitude if we look

for what is potentially fruitful in the new thing instead of opposing to it the obvious negative arguments; and we give ourselves some chance of helping on such new and progressive tendencies as it may contain.

Since broadcasting has been blessed by the Poet Laureate as a probable means of improving the pronunciation of English throughout the country, it can be no longer said that the cultured regard this new invention with contempt as a vulgar thing. Broadcasting may very likely prove a powerful instrument of culture and civilization in other directions than this, and it is with the possibilities of one of these that I propose here to deal.

Now it is an elementary fact (and therefore easy to overlook) that the written word is only a symbolic representation of the sounds that issue from our mouths. Like all human inventions, writing has taken on an independent life of its own and has itself exercised and extended the powers of the human mind. The beginnings of literature—which is, in this connection, a misleading word, but one for which there is no substitute—were in the recitations of the tribal bards, and these had nothing whatever to do with pen and paper. They were written down at a later date, and all poetry ever since, of course, has been influenced by the possibility of its being written down. But it would be absurd to pretend that such works as Gibbon's "Decline and Fall of the Roman Empire" or the novels

(Continued on leaf in column 3.)



MR. EDWARD SHANKS

My Favourite Radio Song.

By Robert Radford, the Famous Bass.



Mr. ROBERT RADFORD

MY earliest experience of broadcasting was more or less accidental and impersonal, because at the time I was one of the performers in an opera at Covent Garden. I was not aware, however, of the fact that I could be heard by an audience a thousandfold more vast than the one I saw in the auditorium. In fact, this "awareness" is amply shown by a

little joke I played, after the manner of George the Fourth's wager that he would say "Baa, baa, black sheep" in the middle of the King's speech!

A close personal friend, living at St. Ann's-on-the-Sea, near Blackpool, had warned me that he was going to listen on the occasion of a certain performance of *Forest* at Covent Garden, which was to be broadcast throughout the British Isles. The moment I had finished singing "The Call of Gold," I walked nearer to the microphone and murmured: "Hello, Charlie!" And he heard it! Perhaps the rest of the world thought these interpolated words, having no apparent connection with anything, were a signal from Mars!

The Ordeal in the Studio.

I did not find my first studio session nearly so easy. It was rather a nerve-racking affair, in fact. Although I had been warned about the effect of the pudding and drapery on the sound of one's own voice, yet I was startled. I thought my voice had vanished. Being accustomed to big resonant concert-halls and theatres (even in gramophone recording the studio is resonant), I found some difficulty in pointing my voice in the right and natural way. However, I found it was only necessary to sing easily and by no means to force the voice.

It is not easy to feel and create atmosphere when singing for broadcasting, and there is some danger of slipping into a routine style. The management make every effort to encourage the performer, which clearly shows great wisdom, for there is nothing more inimical to artistry than that it should be taken for granted.

Nevertheless, there is another side even to this question. The great poets, painters, musicians have always been supremely unconscious of an audience, and well content if they pleased themselves. It ought not to be otherwise with a singer. Besides, one can work undisturbed by the thousand and one distractions of the hall or theatre. The knowledge, too, that many are following the score carefully is a rather dreadful incentive to accurate singing, and thus to good work.

Bold and Dramatic.

From experience as a listener myself, I think that bold rhythmic songs and songs of an intensely dramatic order are best suited for broadcasting. On the other hand, I could imagine such songs as the "Bois Epais," of Lully, or "Qui s'digne," of Mozart, being much less successful, for their movement is slow and sustained, and one would miss the resonant hall to help the voice to "float."

Speaking for myself, I question whether I could sing a better song for broadcasting purposes than Handel's "O Rudder than the Cherry," from *Acis*. In addition to being one of the finest songs in existence, attaining its

object by the simplest means (it is scored for strings and flute only), it has a rolling gambolling rhythmic restlessness, which seems exactly to depict the love raptures of the giant Polyphemus. It is, moreover, one of the few songs in which the bass voice is employed in its natural colour, and is an extraordinary example of Handel's genius.

To descend from the sublime to the ridiculous, one may say of this song that "thereby hangs a tale." A composer, who himself must have had a touch of genius, printed the title of this song, in a programme of mine, as "O Rudder than the Clergy!"

The Effect of Broadcasting on Music.

It will be a most intriguing and interesting thing to note the effect of broadcasting on the art of composition. It is always wise to obey Mark Twain's injunction, and "never to prophesy till you know"; but one cannot help noticing that the tendency of modern music is all towards rhythmic varieties, however complicated the harmonies. The human ear seems capable of absorbing, even becoming accustomed to, dissonance and discord, but demands pulse or rhythm, and broadcasting will undoubtedly emphasise this tendency, and give nebulous, intellectual music less chance than ever. And, after all, who ever wanted intellectual music?

I am assured that the very lowest notes in the bass voice are heard over the wireless distinctly, and that is more than can be said of many concert halls. The bass vocalist can thus take heart, and find his place in the new and fascinating science. Moreover, he need not wear a beard, or carry a spear or staff, as he mostly does in opera—for which relief much thanks!

I sometimes wonder what my old friend Hans Richter would have said at the thought of Lancashire miners listening to a performance of *The Valkyrie*, sitting on their own hearthstones. He would have called it a mad dream—but it is a dream come true!

[From time to time we shall publish articles by well-known vocalists on the songs they like best.]

"THE THIRD DEGREE."

MR. VICTOR SMYTH, for a long time the sole Announcer at the Manchester Station, has now been appointed the leader of the "2ZY" Dramatic Company, which begins its winter season on September 26th with the play *The Third Degree*, by Charles Klein. This is an American drama based on the form of cross-examination known under that name which precedes public trial in the United States. It is a strong drama and should broadcast well.

A NAVAL ANNIVERSARY.

SEPTEMBER 26th is the 174th anniversary of the birth of Admiral Lord Collingwood, which took place in Newcastle. To celebrate the occasion the Newcastle Station is broadcasting a short programme to be entitled "A Naval Occasion." A short preliminary talk on Admiral Collingwood will be given by Engineer Rear-Admiral A. S. Crisp, C.B.E., R.N., and the musical items will be of a suitable nature.

"THE FREEDOM OF A MOUNTAINEER."

CARDIFF STATION is giving a programme of Tyrolean music and song on Friday, October 3rd, with Miss Elsie Cochrane and Mr. Harold Casey as the vocalists. The performance is intended to be descriptive of a day with the music-loving Tyrolean peasant amidst the wild beauty of Nature in the Alps, followed, when evening sun has set, by the revels and jollifications of the mountaineers in an Alpine beerhaus.

Radio and the Poets' Songs.

(Continued from the previous page.)

of George Meredith retain any traces of the method of oral recitation. These compositions were rendered possible by the invention of the art of writing.

Nevertheless, poetry has never quite escaped from its origins. The earliest literature of all nations is composed in verse, no doubt because verse is easier for the reciter to memorize. And poetry, being an elemental thing, drawing its material more from emotion and instinct than from intellect and knowledge, is for ever throwing back to its origins. The poet cannot be quite content with being mentally read; he must be sung or spoken aloud if his full meaning is to be understood.

Now the poet feels a lack of that immediate contact with, and response from, his fellow beings which was the privilege of his primitive exemplars. That this is so is proved, I think, by many recent attempts to institute public readings or recitals of poetry.

There is also another and a very important side to the question. The public of to-day knows little and cares little about its poets because it comes at them only through the unsatisfactory medium of the printed page. Now there is one remarkable fact which I have observed again and again. A poet may be, and often is, a bad reader; but he always knows better than anyone else how his work ought to be read and, when he does read it, will make of it something quite different from, and more significant than, what is made by any person who has not learnt from him. A good part of the meaning of poetry is in its sound and, in the first place, only the poet knows precisely what subtleties of sound he intended. I remember that I once heard Mr. W. B. Yeats read extracts from his own works, and since then there is no line he has ever written but has a richer significance for me. On the same occasion he read two or three poems by Rupert Brooke; and, to me at least, he emptied them of meaning because he read them in the same tone which he used for his own pieces. The broadcasting of poetry by wireless is not perhaps precisely the same thing as the public chanting of tribal lays. But it may become our modern substitute for it and something much closer to it than anything we have had since the invention of printing.

That poetry—or, let me say, composition in verse—is inherently unpopular, I do not for a moment believe. The heart of man does not change so radically, even in a thousand years or so. But under modern conditions there has been a vicious circle of increasing strictness. The ordinary man finds the poetry which is offered to him on the printed page a desiccated and rather lifeless thing, because all the meaning it actually contains is not there present to his perceptions. On the other hand, the poet, finding himself neglected by the ordinary man, turns more and more to himself or to a group of unrepresentative cultured persons; and the more he does so, the less chance there is of his awaking the interest of the ordinary man.

Whether by broadcasting poetry it is possible to find a way out of this vicious circle I do not presume to prophesy. Broadcasting programmes are still in their infancy, the public taste remains almost entirely an unknown country and experiments in the reading or recitation of poetry over the wireless have not yet been numerous enough to give any definite indication.

Official News and Views. GOSSIP ABOUT BROADCASTING.

Broadcasting Mendelssohn's "Elijah."

ON the evening of Sunday, September 28th, London Station, in response to many requests from a wide audience, will give a performance of Mendelssohn's great oratorio "Elijah." The principals will be Miss Dorothy Silk, Miss Dorothy Clark, Mr. Spencer Thomas, and Mr. Rex Palmer, the Station Director. The Wireless Orchestra and Chorus, under Mr. Dan Godfrey, Jun., will also take part.

A Wireless Exhibition.

The "2LO" Military Band, conducted by Mr. Dan Godfrey, Jun., will be relayed from the Royal Albert Hall, and broadcast from the London Station, on the occasion of the opening of the Wireless Exhibition organised by the National Association of Radio-Manufacturers. This exhibition will be opened, on Saturday, September 27th.

An Evening of Chamber Music.

A chamber-music evening devoted to works for violin and pianoforte, played by Mr. Albert Sammons and Miss Ethel Holday, will be given at the London Station, on Wednesday, October 1st. Violin students and teachers alike have enjoyed the performances given from time to time of violin sonatas, and to the fairly long list of works already given by wireless at the London Station two more important sonatas will be added on this night—almost the whole of the "Kreutzer" Sonata, by Beethoven, and the Sonata in G, Opus 19, by Grieg. In addition, for listeners who find sonatas rather heavy, two light pieces for violin and piano will be given.

"Cope" Conference at Newcastle.

A Newcastle programme of particular interest to lovers of chamber music will be a recital by Messrs. Edgar La Bainton (piano), Alfred M. Wall (violin), and Carl Fuchs (cello), to be broadcast on Sunday evening, September 28th. This programme will be preceded by the relaying of speeches at the opening of the "Cope" Conference in Newcastle. The speakers will be Lord Hugh Cecil, and possibly Mr. Ammon, Parliamentary Secretary to the Admiralty.

Mr. Percy Pitt at Birmingham.

On October 1st, Mr. Percy Pitt, the Controller of Music, will conduct the Birmingham Station Symphony Orchestra in a varied and interesting programme. The "Ruy Blas" Overture of Mendelssohn; Symphony No. 2 of Beethoven; Symphonic Suite "Louise" (Chapientier); Prelude to Act III, Dances of the Apprentices, and Procession of Masters from *Master-singers*; and MacKenzie's "Benedictus" are the orchestral items. The vocalist will be Mr. Herbert Heyner, the well-known baritone. This will be the first visit of Mr. Pitt as a conductor to the Birmingham Station.

Edinburgh's Winter Programmes.

At the Edinburgh Relay Station some interesting winter programmes have already been compiled both on the musical and educational side, beginning from the last week in September until the end of December. On September 26th Professor H. J. C. Grierson, LL.D., Litt.D., Professor of English Literature at the University of Edinburgh, is giving his first of a series of short lectures on the Development of English Literature. On the same night, Mr. Percy Snowden is giving a recital of modern English songs of the "lieder" type, and these will include the whole of "The Shropshire Lad." On Friday, October 3rd, we are to have a performance of César Franck's somewhat unfamiliar pianoforte quintet, and the same evening Mr. Ronald Chamberlain is going to

play, among other things, a sonata of Scriabin, No. 4, and some pieces by Arnold Bax. The same evening Professor J. Shield Nicholson, LL.D., C.B., F.R.S., will give another of his talks on Economics. On Monday, October 6th, Professor C. G. Barkin, F.R.S., Professor of Physics at the University of Edinburgh, will give the first of a series of short talks on Electricity.

Far Lovers of Wagner.

On September 24th, the Birmingham Station present a fine Wagner programme. The Station Symphony Orchestra, composed mainly of members of the City of Birmingham Orchestra, conducted by Mr. Joseph Lewis, will play the *Masurkings' Overture*, the *Siegfried Idyll*, the Ballet Music from *Rienzi*, *Procession of the Gods to Valhalla*, from *The Rheingold*; the Good Friday music from *Parafal*; and the Overture to *Tannhäuser*. The vocalist will be Astra Diamond, who is singing "Erda's Warning" from *Rheingold*, Kundry's song from *Parafal*, and the Five Poems for Voice and Orchestra. This will be the first time that the Five Poems have been broadcast in their entirety.

Poetry and Purcell.

On September 24th the Bournemouth Station is giving a Poetry Night with Orchestral Illustrations chosen from Coleridge-Taylor's musical inspiration of Longfellow's classic poem, "Hiawatha." This will be followed by Emile Cammaert's *Carillon*, *Chantons Belyes*, which has been set to music by Elgar, after which Frederic Collier will sing the song-cycle, Tennyson's "Maud," set to music by Somervell. On

September 26th there will be a night with Purcell, in which the following artists will take part: Kate Winter, Harold Williams, Sydney Coltham, Gladys Palmer, Anne E. Farnell-Watson, at the harpsichord, assisted by the Station Orchestra and Chorus. Among several of the beautiful works of Purcell that will be given are *Abdullah*, or *The Moor's Revenge*, written about 1695, *Amphitryon*, or *The Two Sories*, about 1690, and *Bo d'ca*, or *The British Heroine*, of which the date is 1693.

An Immortal Story.

"Peace hath its victories no less than war," and the story of the South Polar Expedition, made in 1911, by Captain R. F. Scott, R.N., and his gallant comrades, is one of the immortal epics of our race. The ending of that quest, the almost superhuman battle with Nature, the self-sacrificing devotion, the fortitude and cheerfulness displayed and, last of all, the lonely death—all this has won a place of pride and sorrow in British hearts comparable only to the death of Nelson. It is well that every boy and girl in the land should know the story, and Uncle Donald will tell it from the London Station during six successive evenings in the Children's Hour, beginning on Monday, September 29th.

Music of Other Nations.

The Glasgow Station is continuing its "travels round the world." On Friday, September 26th, they are visiting, or, at any rate, performing the music of, Russia, Czechoslovakia, Norway, Africa, Bohemia, and, of course, England, Scotland, and Ireland. Scotland will be given full justice on the bagpipes!



"This 'ere wireless, Jerge, will bring about the end o' the world quicker than anything. It won't be in my time, it won't be in yours, but you see."

A Hundred Years of Melody.

The History of the Besses o' th' Barn Band.

[This famous band, conducted by Mr. Harry Barlow, will be relayed from the New Municipal Gardens, Southport, and broadcast from the Manchester Station on Monday afternoon, September 22nd.]

BESSES O' TH' BARN is a village between Bury and Manchester which for the last hundred years has been known throughout the North of England for its famous band. During this century the band has been accumulating victories and honours until now its name is one of the most distinguished in the list of popular brass bands. In this village it is known as "our band," and is the pivot around which all the local pride centres.

From Strings to Reeds.

It is believed that when it first started it was a string band; but shortly afterwards, about the time of Waterloo, it became a reed band. This belief is sometimes disputed; but whatever its first composition was, it is agreed that the founders of the band were three brothers of the name of Clegg, cotton manufacturers of the village, one of whom played the keyed bugle. For a short time it was known as "Clegg's Band," and practised in the old parlour room of "Ye Olde Besses-o'-th'-Barn Inn," sometimes associated in local legend with Dick Turpin and his steed, Black Bess.

During the first three years of its existence there appears to be no record of success; but in 1821, being engaged to play with other bands in a procession celebrating the coronation of George IV, Mr. William Johnson, a well-known musician at that time, organized a contest for the bands in the procession to while away the time while the people were being marshalled together. He made a subscription to form a prize for the band that could play the best piece of its own selection. At the close of the contest, Besses o' th' Barn was adjudged the winner.

Winning a Crown.

It is interesting to note that the piece played which gained this first prize was "God Save the King." It is a peculiar fact that the next success of note was gained on Coronation Day, 1837. Five bands had been chosen to take part in a procession celebrating the accession of Queen Victoria, and at the end of the march these bands contested for a prize in the shape of a crown. Again each band had to choose its own selection, and the Besses, with "Hail, Smiling Morn," was declared the winner.

Until October 12th, 1833, the band had many engagements to play in public; on that day it was engaged to play during the celebration of the marriage of the Hon. Dudley Deros to Lady Elizabeth Grey Egerton. During the afternoon performance some misunderstanding arose among the players, and during the return home the expression of these differences

became so heated that this day closed the career of the Besses as a reed band.

Undaunted by this disaster, local enthusiasts collected the necessary means to replace the reed instruments with brass. The first Brass Band consisted only of nine players, led by Mr. Robert Bradshaw, at whose house they met nightly in order to practise their new instruments. Gradually the band grew in strength, until, by 1860, it could boast of eighteen performers, conducted by Mr. William Jones, a remarkable local character, who had joined the band thirty years before at the age of twelve, and who cherished until the day of his death, in 1891, a picture of the band when it was eighteen strong, and he was its conductor.

Football to Raise Funds.

At first, their enthusiasm brought little success to the players; but, nothing daunted, they still kept fame as their ideal. They were rewarded in 1868 by the Fifth Prize at a band contest at Todmorden. This first success as a brass band was quickly followed in the same year by Fifth Prize at Denton, in the following September, and the following year by a Fourth Prize at Belle Vue, Manchester, in a contest with all the leading bands of the day. The year after they gained another Fourth Prize at Belle Vue and the Third Prize at Middleton.

The fame of the Besses o' th' Barn Band was now something more than merely local. Between that year and 1885 the record of the band shows a sequence of minor successes, achieved in competition with better equipped, and, perhaps, better trained competitors. In 1885 there was held at Alloa the first Brass Band Competition open to all ever held in Scotland. In order to raise the necessary funds for the travelling expenses of the band, a local football contest was held in the village, which realized the sum of £40. Scotland had not known such a contest before, and thousands gathered in the park where it was held. The Besses won the first prize, £40 in cash.

An Extraordinary Scene.

"The contest over and the decision given, the utmost excitement ensued," says Mr. Joseph N. Hampson in his "History of the Besses o' th' Barn Band." "The audience was in ecstasies, having been literally carried away by the wonderful playing of the English bands, and when Besses were preparing to mount the platform to give them another short selection, nothing would suffice but that they must lift them on, and thus they did one by one. . . . Never was such a scene witnessed before. In the park trees, plants and shrubs were all trampled down by the great crowd in their eagerness to catch a glimpse of one or another of the bandsters."

(Continued in the next column.)



The Besses o' th' Barn Band with their Conductor, Mr. Harry Barlow.

EVENTS OF THE WEEK.

SUNDAY, September 21st, 1924.

LONDON, 9.0.—De Groot and the Piccadilly Orchestra. S.B. to other Stations.
BOURNEMOUTH, 3.0.—Light Symphony Concert.

MONDAY, September 22nd.

LONDON, 8.0.—An Evening of Plays. S.B. to all Stations.

TUESDAY, September 23rd.

LONDON, 8.0.—John Henry's Opera, "The Working Girl."
BIRMINGHAM, 8.0.—An Evening of Chamber Music.
BOURNEMOUTH, 8.0.—Municipal Orchestra, relayed from the Winter Gardens. Conductor, Sir Dan Godfrey.
CARDIFF, 8.0.—"Nature's Enchantment."

MANCHESTER, 7.30.—"Autumn Leaves."

NEWCASTLE, 8.0.—A Programme of English Music of the Sixteenth and Seventeenth Century.

WEDNESDAY, September 24th.

LONDON, 8.0.—Chamber Music Evening.
BIRMINGHAM, 8.0.—"A Wagner Programme."
BOURNEMOUTH, 8.30.—"Poetry Night."

CARDIFF, 8.0.—Winners at the National Eisteddfod.

MANCHESTER, 8.0.—"Carmen" (Bizet).
ABERDEEN, 8.0.—An Evening with the Composers: Cyril Scott and Roger Quilter.

BELFAST, 8.0.—Symphony Concert.

THURSDAY, September 25th.

LONDON, 8.0.—"The Bell of Brittany," a Musical Play. S.B. to all Stations.
BELFAST, 8.0.—An Hour of Grand Opera, "Faust" (Gounod).

FRIDAY, September 26th.

LONDON, 8.0.—"Second Night with the Old Masters."

BOURNEMOUTH, 8.30.—"Parcell Night."

MANCHESTER, 8.0.—"The Third Degree," a Play in 4 Acts.

NEWCASTLE, 8.0.—"A Naval Occasion."

GLASGOW, 8.0.—Programme of "All Nations."

SATURDAY, September 27th.

LONDON, 7.30.—The "2LO" Military Band, relayed from the N.A.R.M. Exhibition, Royal Albert Hall.

BOURNEMOUTH, 7.0.—The Rt. Hon. David Lloyd George, relayed from Portsmouth.

BOURNEMOUTH, 8.20.—Night with Other Nations, No. III.—France.

ABERDEEN, 8.45.—Grand Opera in Miniature, "The Masked Ball." S.B. to Edinburgh.

(Continued from the previous column.)

The Band was formed into a limited company in 1887, and from that time its record is one of almost unbroken success. From 1884 to 1892, after 105 contests, only two did they enter without winning a prize. In 1892 they had the satisfaction of winning the eminent distinction of the first prize of the world-famed Belle Vue Contest. To-day, the record of the Band stands at over 150 first prizes, five challenge cups, and over a hundred special prizes. In 1903 they won the Crystal Palace One Thousand Guinea Challenge Trophy, and in 1920 they again won the Belle Vue Championship.

The fame of the Band is now world-wide, for it has toured America, Canada, New Zealand and Australia, and even Honolulu and the Fiji Islands.

HENRY PARKER.

Listeners' Letters.

LET letters to the Editor to be acknowledged must bear the name and address of the writer. Anonymous contributions are not considered.

Applause in the Studio.

DEAR SIR.—Having read Mr. William Archer's most interesting article in *The Radio Times*, I fully agree with him that applause or laughter should accompany or succeed the various broadcast items. It would be welcome to the listeners and, incidentally, not unwelcome to the performers; one of the charms of listening to the "Savoy Bands" is to hear the applause at the end of each piece.

It seems uncanny after hearing a song or piece to have perfect silence.

Yours faithfully,

W. B. S.

Listening and Concert-Going.

DEAR SIR.—I have attended occasional concerts for some years; but, apart from taking me into the realm of phantasy, the music meant little to me. About four years ago I read the "Listeners' Guide" and heard lectures on musical appreciation; but I went to few concerts and seemed to make little progress as a listener.

With the advent of broadcasting—when it became possible to hear music almost daily—I have gradually been able to listen for and to recognize a few of the things gleaned from reading or from lectures; so that listening to a concert now is becoming quite a different experience from what it used to be.

There must be countless listeners who feel this difference too, and though some assert that broadcasting will kill concert-going, I am convinced that this will not be so, because I think that many people have kept away from concerts solely because music has been unintelligible to them. Broadcasting must have brought enlightenment to many who would otherwise have remained "in the dark," and I imagine that concert audiences will be much bigger than they have ever been on this account.

Yours truly,

(Miss) F. E. McL.

Ward.

Radio Good for Business.

DEAR SIR.—In his article entitled "Mixed Thoughts on Broadcasting," Mr. E. V. Lucas refers to new inventions doing harm to some industry or other. I would like to draw your attention to the gramophone industry.

I was talking to a salesman in one of Manchester's leading gramophone shops, and he told me that wireless was doing them more good than harm. The reason was, he stated, that people possessing both a wireless set and a gramophone might hear over the wireless some song or piece which appealed to them, and desiring to hear it at leisure, they came to the gramophone shop and purchased the record desired.

Yours truly,

Manchester.

J. C.

By Rocket to the Moon.

DEAR SIR.—With reference to Mr. Pollard's recent talk on "By Rocket to the Moon," he says that if the rocket hits the moon, it will cause a flash large enough to be seen by those on the earth, using telescopes. In all probability the rocket will not reach its object, but if it does, it must fall again to earth.

What will be the result when the rocket hits the earth? If the magnesium and aluminium powder will not ignite when the rocket hits the moon, then it will ignite when it reaches earth. If this happens, as I think it will, then tremendous damage will be done.

Yours faithfully,

Edgworth, near Bolton.

R. C. B.

PEOPLE IN THE PROGRAMMES

Singing in the Arctic.

A FAVOURITE wireless artist is Mr. Andrew Shanks, who has a particularly pleasing bass voice. Born in the West of Scotland, he tells me that he considers it "strange that anyone should grow up with a singing voice in that land of rain and mist."

Originally intended for an engineer, Mr. Shanks came to London and entered the Royal Academy of Music. His first important engagement was with Oscar Hammerstein at the London Opera House, where he was engaged to play a leading part in Holbrook's *Children of Don* under the famous conductor Nikisch. He then went on a concert tour to Australia and New Zealand with Mme. Kirkby Lunn, and he subsequently toured in Scandinavia and on one occasion sang in a little place within the Arctic Circle. The rest of his career has, with the exception of an engagement in Paris, been associated with the Beecham Opera Company and, later, with the British National Opera Company.

Quite Unmoved.

AS showing how utterly unmusical some people are, Mr. Shanks is fond of telling the following. A musician took a friend to the opera. The music was Wagner's, and the drums and cymbals were not a little in evidence.

The musician was in ecstasies; but his friend sat quite unmoved.

"Doesn't this glorious volume of sound affect you?" he asked.

"Oh, not in the least," was the calm reply. "You forget I am a boilermaker."

A Rising Young Pianist.

MR. ANGUS MORRISON, whose piano playing is much appreciated by listeners, was formerly a pupil of Mr. Harold Samuel. In 1918, he won an open scholarship for piano playing at the Royal College of Music, where he continued to study with Mr. Samuel for five years.

Apart from his work for the wireless programmes, he has given successful piano recitals at Wigmore Hall, London.

A Former "Folly."

MISS DORIS VANE, who is to sing at Birmingham on September 26th, has been often heard in operatic and other works. She was formerly a member of the famous Pélissier "Follies," and was with them until Pélissier's last appearance on the stage at the Theatre Royal, Plymouth.

Since then she has appeared with all the leading orchestral and choral societies in London and the provinces.

Then He Retired.

MISS VANE told me a good story the other day about a man who was very vain about his singing. One night at a party he was asked to give a song, and he complied immediately.

When he had finished, he noticed a small boy looking at him very attentively.

"Well, my lad," he said, genially, "what have you to remark about my singing?"

"Nothing," answered the bored youth. "It is not remarkable."

Met By Accident.

AMONG artists who have quickly established themselves in the favour of listeners are Miss Grace Ivell and Miss Vivian Worth, who are to sing at Cardiff on September 27th.

Although they are comparatively new to broadcasting, they are by no means novices as entertainers, for they have appeared at the London Coliseum, the Alhambra, the Palladium,



(1) Mr. Andrew Shanks; (2) Mr. Angus Morrison; (3) Miss Doris Vane; (4) Miss Grace Ivell and Miss Vivian Worth.

Queen's Hall, and at concerts all over the country.

It was by a happy accident that Miss Ivell and Miss Worth met. They were engaged separately, just after the end of the war, to sing the contralto and soprano parts respectively in a quartet at St. Paul's Cathedral, and although they were then strangers, each recognised the complementary qualities of the other, and their successful association as duettists began.

Touring the World.

PREVIOUS to their meeting, Miss Ivell had toured almost all over the world as a contralto. During the war she went to France, Malta, Italy, Egypt, Palestine, and Germany to entertain the troops.

Miss Worth at this period was still a student at the Royal College of Music, and although she would eagerly have seized the opportunity to tour the battle areas and entertain the troops during the war, Sir Hubert Parry would not hear of it.

His action was more than justified, however, in the result, for by steady application to her musical studies Miss Worth won the open scholarship at the college.

The Cadets in France.

AN interesting talk will be given at Birmingham on September 24th by Brigadier-General W. R. Ludlow, G.B., who will speak on "The Cadets in France." General Ludlow has been Colonel Commandant of Cadets for the County of Warwick since 1913. During the war he commanded the 184th Infantry Brigade, from 1915 to 1916, and from 1917 to 1918 he was Area Commandant, British Expeditionary Force in Flanders.

Apart from his military activities, General Ludlow is well known as a surveyor, and he was formerly surveyor to the Board of Trade. Some years ago he published an interesting book on Zululand and Cetewayo.

WIRELESS PROGRAMME—SUNDAY (Sept. 21st.)

The letters "B.M." printed in italics in these programmes signify a Birmingham Broadcast from the station mentioned.

LONDON.

3.0.—Time Signal from Big Ben.

Organ Recital.

Relayed from the Concert Hall of The National Institute for the Blind, Great Portland Street, W.
Organist, REGINALD GOSS CUSTARD.
SYBIL GORDON (Soprano).
GWEN TEAGLE (Solo Violin).
CARL WEHER and MAUD DIXON (Duets for Two Pianos).
HARCOURT WILLIAMS (Recital).
The Organ.

"Marche Funèbre et Chant Seraphique" *Gounod*
Scherzo in B Flat *Waldenholme (14)*
Aria.

"Pleurez mes yeux" ("Le Cid") *Muscat*
Duet for Two Pianos.
Valse and Polonaise from Suite, Op. 15 *Arensky*

Violin Solos.

MarLale *Paganini*
The Londonderry Air *arr. Kreisler*
Moto Perpetuo *Bach*

Tells the Story of the Eccentricity of Simon Paraclete.
The Organ.

"Nocturne in D" (by request) *Goss Custard*
"Solemn Melody" *Walford Davies (11)*
"Canzona della sera" *de Bery*

Songs.
"Peace" *Eric Fogg (4)*
"Sylvia" *Sending*
"Dainty Little Maiden" *Somerville (1)*
"Love's Philosophy" *Roger Quilter (1)*
Duets for Two Pianos.

Andante *Chaminade (5)*
Scherzetto
Valse Carnavalesque

Violin Solos.

Polly Oliver
arr. and accomp. Thos. J. Hewitt (31)
[First Performance].

Prelude *Debussy*
Molto Allegro from Concerto in A *Piccoli*
The Organ.

"Gavotte in A" *Elgar*
1st Movement from 6th Symphony *Widor*
Announcer: J. S. Dodgson.

5.0.—Time Signal from Big Ben.

5.0-5.30.—CHILDREN'S CORNER. *S.B. from Birmingham.*

8.30.—Time Signal from Big Ben.

Anthem, "Rejoice in the Lord Alway" *Purcell (11)*

Hymn, "Praise the Lord! Ye Heavens Adore Him" (A. and M. 222).

The Rev. A. ARCHIBALD ALEXANDER, M.A., D.D., Minister of St. John's Wood Presbyterian Church: Religious Address.
Hymn, "Lead Us, Heavenly Father, Lead Us" (A. and M. 281).

DE GROOT

and

THE PICCADILLY ORCHESTRA.

Relayed from the Piccadilly Hotel.
JOHN VAN ZYL (Bass).
S.B. to other Stations.

The Orchestra.

Ballet Music from "Sylvia" *Delibes*
(1) Dina's Nymph; (2) Intermezzo and Valse Lente; (3) Plaisance; (4) Cortège de Bacchus.

Song.

"The Song of the Flea" *Moussorgsky*
The Orchestra.

Grande Fantasia, "La Valkyrie" *Wagner*
(By request).

Aria.

"Credo" ("Otello") *Verdi*
The Orchestra.

Excerpts from "Thais" *Moussorgsky*

10.0.—TIME SIGNAL FROM GREENWICH.

WEATHER FORECAST and GENERAL NEWS BULLETIN. *S.B. to all Stations.*

Local News.

10.15. De Groot and the Piccadilly Orchestra

(Continued).

Selection, "Merrie England" *Edvard German*

Announcer: C. A. Lewis.

10.30.—Close down.

Announcer: C. A. Lewis.

BIRMINGHAM.

3.0-5.0. J. GILBERT MILLS (Solo Organ).

ISABEL TERPS (Soprano).

NORMAN NOTLEY (Baritone).

Organ Solos.

Introduction and Allegro *Bach*

Allegretto *Waldenholme (11)*

Arietta *Coleridge-Taylor (12)*

Baritone Songs.

"My Lovely Celia" *arr. Lane Wilson (1)*

"Chanson Hindou" *Rinsky-Korobov*

"Eleanor" *Coleridge-Taylor (11)*

Soprano Songs.

"I Will Extol Thee" *Costa (15)*

"O! Day Divine" *Oliver (3)*

"The Shepherd's Song" *Elgar*

Organ Solos.

March in G *Salome*

Andantino *Bridge*

Adagio Cantabile *Beethoven*

"To a Wild Rose" *MacDowell (4)*

Soprano Songs.

"A Woodland Madrigal" *Batten (1)*

"Oh! Fair and Sweet and Holy" *Rohrstein (1)*

"The Pedlar of Dreams" *Brewer (1)*

Baritone Songs.

"The Fuchsia Tree" *Quilter*

"It Was a Lover and His Lass" *Quilter (1)*

Woodgate (14)

"Three Travellers" *Woodgate (14)*

"Hymn to Night" *Irland*

Organ Solos.

Largo *Handel (11)*

Canzona *Gounod*

March on a Theme of Handel *arr. Gounod*

Announcer: Percy Edgar.

5.0-5.30.—CHILDREN'S CORNER. *S.B. to all Stations.*

8.30.—Hymn, "O Happy Band of Pilgrims" (A. and M. 224).

Anthem, "The Glory of the Lord."

The Rev. A. FREEMAN, St. Asaph's Church: Religious Address.

Hymn, "Crown Him With Many Crowns" (A. and M. 304).

9.0.—DE GROOT and the PICCADILLY ORCHESTRA. *S.B. from London.*

10.0.—WEATHER FORECAST and NEWS. *S.B. from London. Local News.*

10.15.—De Groot and the Piccadilly Orchestra (Continued). *S.B. from London.*

10.30.—Close down.

Announcer: Percy Edgar.

BOURNEMOUTH.

"Light Symphony Concert."

ROBERT STRANGEWAYS (Baritone).

KATE WINTER (Soprano).

THE WIRELESS AUGMENTED ORCHESTRA.

Conducted by

Capt. W. A. FEATHERSTONE.

"6BM" CHOIR.

Orchestra.

1st and 2nd Movements from "The Military Symphony" *Haydn*

Choir.

3.15. Excerpts from "The Creation" *Haydn*

8.30. "The Sea Gipsy" *M. Head (1)*

"Silent Noon" *Vaughan Williams*

3.40. 3rd and 4th Movements from "The Military Symphony" *Haydn*

4.0. Kate Winter.

"Summer Idyll" *Coleridge-Taylor (5)*

"Fairy Lullaby" *Roger Quilter (1)*

"At the Well" *Hogeman*

4.10. Choir.

Excerpts from "The Creation" (continued) *Haydn*

4.20. Orchestra.

Orchestral Rhapsody No. 5 in E Minor *Liszt*

4.35. Robert Strangeways.

"Pipes of Pan" *Elgar (1)*

"Don Juan's Serenade" *Tchaikovsky (11)*

"Jane" *Barker (1)*

4.45. Kate Winter.

"The Virgin's Slumber Song" *Max Reger*

"Spring" *Henrich (1)*

4.50. Orchestra.

Overture, "Men of Prometheus" *Beethoven*

5.0-5.30.—CHILDREN'S CORNER. *S.B. from Birmingham.*

8.30.—Charmister Road Congregational Church

Choir: Choirmaster—A. J. Warden.

Hymn, "Songs of Men, Why Will Ye Scatter?" (No. 341 Congregational Hymnary).

8.35.—The Rev. HOWARD PARTINGTON.

Charmister Road Congregational Church: Religious Address.

8.40.—Choir: Anthem, "What Are These?"

Stainer

Hymn, "The Day Thou Gavest, Lord, Is Ended" (Tune B. Clements. Congregational Church Hymnary).

9.0.—DE GROOT and the PICCADILLY ORCHESTRA. *S.B. from London.*

10.0.—WEATHER FORECAST and NEWS. *S.B. from London. Local News.*

10.15.—De Groot and the Piccadilly Orchestra (continued). *S.B. from London.*

10.30.—Close down.

Announcer: John H. Raymond.

CARDIFF.

3.0-4.30. JAMES PASSMORE (Bass).

A. GLYN DAVIES (Solo Harp).

LOTTIE WAKELIN'S GLEE SINGERS.

I. Glee Singers.

"Come, Gentle Harmony" *Rossini*

"Spinning Chorus" from "The Flying Dutchman" *Wagner (1)*

"When a Mounting Skylark Sings" *Somerville (1)*

"Soft White Snow" *Lourd-Selby (1)*

II. A. Glyn Davies.

"Murmure de la Cascade" *Albert Rabal*

"Avalade" *Homelmann*

III. James E. Passmore.

"The Windmill" *Nelson*

"As You Pass By" *Russell (1)*

"Harlequin" *Sunderman (1)*

IV. Glee Singers.

"Nursery Rhymes" *Walford Davies (1)*

(1) "Lullaby"; (2) "Willie Winkie";

(3) "Valentine"; (4) "T'other Little Tune"; (5) "Thomas and Annie";

(6) "If All The Seas Were One Sea";

(7) "The White Paternoster."

V. A. Glyn Davies.

"Home Sweet Home" with Variations

Arr. Tchaikovsky

"Cascade" *Chas. Oberthur*

VI. James E. Passmore.

"The Watchman" *Squire (1)*

"My Prayer" *Squire (1)*

"Songs of the Sea" *Coleridge-Taylor (11)*

VII. Glee Singers.

"Chorus of Housia" ("Paradise and the Peri") *Schumann*

"Slumber Song of the Madonna" *Culin Taylor (11)*

"Follow Me Down to Carlow" (Irish Folk Tune) *(2)*

Announcer: C. K. Parsons.

5.0-5.30.—CHILDREN'S CORNER. *S.B. from Birmingham.*

8.0. Choir of St. Paul's Church.

Hymn, "Hail, Father, Whose Creating Call" *J. H. Cason*

Anthem, "Thou That Sittest" *F. Hope*

The Rev. J. H. LEWIS, B.D., of St. Paul's Church, will give the third of the Weekly Talks on "Spiritual Energies in Daily Life." His subject is "Initiative."

Vesper Hymn, "Par Dei"

Cunaw Bruce Payne

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 541.

WIRELESS PROGRAMME—SUNDAY (Sept. 21st.)

The letters "S.B." printed in italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

- 8.30. An Interlude.**
THE STATION ORCHESTRA.
 Conductor: WARWICK BRAITHWAITE.
 FELICE HYDE (Contralto).
 I. Overture, "William Tell" *Assini*
 II. "The Dazzling Eyes"
 "Deserted"
 "Slumber Song"
 "A Maid Stays Light"
 *MacDonell (4)*
 III. Overture
 "Serenade"
 "Spinning Song"
 March, "Huldigungsmarsch"
 *Mendelssohn*
 *Wagner*
9.0. DE GROOT AND THE PICCADILLY ORCHESTRA. *S.B. from London.*
10.0. WEATHER FORECAST and NEWS. *S.B. from London.*
 Local News.
10.15.—DE GROOT and the Piccadilly Orchestra (continued).
10.45.—Close down.
 Announcer: E. H. Appleton.

MANCHESTER.

- 3.0. THE STEPHENS MILITARY BAND.**
 Conductor, B. C. STEPHENS.
 KLINTON SHEPHERD (Baritone).
 Band.
 Overture, "Reveries Cellini" *Berlioz (1)*
 Sacred Song, "Abide With Me" *Liddle (1)*
 "Largo"
 Selection, "Don Giovanni"
 *Mozart (1)*
 Baritone.
 "A Memory"
 "Pro Peccatis"
 *Stabat Mater (1)*
 Band.
 Suite, "Coppelia"
 Intermezzo, "Love's Dream"
 Overture, "Hymn of Praise"
 *Mendelssohn (1)*
 Baritone.
 "Whence"
 "Looking Backward"
 *Parry (11)*
 Band.
 Selection, "Near St. Gervais"
 *Lecoc (1)*
 "Nourrie and Gigue"
 *German (11)*
5.0-5.30. CHILDREN'S CORNER. *S.B. from Birmingham.*
7.30. "ZZY" ORCHESTRA.
 FLORA MACDONALD HENRY (Soprano).
 Orchestra.
 "Marche des Vainqueurs"
 Overture, "Lurline"
 Selection of Mendelssohn's Works
 *Arr. Fettes (6)*
 Suite, "Incidental Music to Faust"
 *Cateridge Taylor (1)*
 Soprano.
 "The Winds Are Calling"
 *London Ronald (5)*
 "Waves"
 *Montague Phillips*
 Orchestra.
 Duet for Viola and Cello, "Daphne and Jean"
 *Foulds*
 Entr'acte, "Tiny Tot"
 Suite, "Gipsy Pictures"
 *Mollory (1)*
 Soprano.
 "Had I the Heavens' Embroidered Cloths"
 *London Ronald (5)*
 "Wander Thirst"
 *London Ronald (5)*
 Orchestra.
 Selection, "Hissi"
 *Wagner*
9.10. Soprano.
 "O Divine Redeemer"
 *Gounod*
 SIDNEY G. HONEY: Talk to Young People.
9.35.—Hymn, "God Is Working His Purpose"
 (English Hymnal 549).
 Mr. A. G. C. PENTREATH, of Magdalen College, Cambridge: Address on "The Cambridge University Missionary Campaign."
 Hymn, "Evening is Hushed in Silence"
 (English Hymnal 569).

- 10.0.—WEATHER FORECAST and NEWS.** *S.B. from London.*
 Local News.
10.15.—DE GROOT AND THE PICCADILLY ORCHESTRA. *S.B. from London.*
10.30.—Close down.
 Announcer: Victor Saythe.

NEWCASTLE.

- 3.0-5.0.—Programme.** *S.B. from London.*
5.0-5.30. CHILDREN'S CORNER. *S.B. from Birmingham.*
8.30. LYRIC MALE VOICE QUARTET.
 Hymn, "The King of Love My Shepherd Is"
 (A. and M. 197).
 The Rev. E. REEVE BUTLER, Heston Congregational Church: Religious Address.
 Quartet: Hymn, "Saviour, Again to Thy Dear Name We Raise"
 (A. and M. 31).
9.0.—DE GROOT AND THE PICCADILLY ORCHESTRA. *S.B. from London.*
10.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Local News.
10.15.—De Groot and the Piccadilly Orchestra (Continued).
10.30.—Close down.
 Announcer: R. O. March.

ABERDEEN.

- JESSIE DAVIDSON (Contralto).
 TOM P. BISSETT (Baritone).
THE WIRELESS ORCHESTRA.
3.0. Orchestra.
 "Good Friday Music" ("Parsifal")
 *Bayner*
 Jessie Davidson.
 "A Song of Autumn"
 "A Memory"
 *Claring Thomas (15)*
 Tom P. Bissett.
 Recit., "Comfort Ye"
 Aria, "Every Valley"
 Aria, "The Sorrows of Death"
 *Handel (1)*
 *Mendelssohn (11)*
 Orchestra.
 Index from "Mors et Vita"
 "Prelude No. 5"
 *Gounod (11)*
 *Debussy*
 Jessie Davidson.
 "Oh! Soft Was the Song"
 "Lullaby"
 *Elgar (11)*
 *Scott (4)*
4.0. Tom P. Bissett.
 Recit., "He That Dwelleth"
 Aria, "Thou Shalt Break Them"
 Aria, "Where'er You Walk"
 *Handel (21)*
 Orchestra.
 "Reminiscence of Gring"
 *arr. Godfrey*
 Jessie Davidson.
 "My Heart is Weary"
 "Dirge in the Woods"
 *Giving Thomas (1)*
 *Fairy (11)*
 Tom P. Bissett.
 Recit., "Ye People, Read Your Hearts"

WAVE-LENGTHS AND CALL-SIGNS.

ABERDEEN (ZBD)	455 Metres
BIRMINGHAM (5IT)	475 "
GLASGOW (5SC)	420 "
NEWCASTLE (5NO)	400 "
BOURNEMOUTH (6BM)	385 "
MANCHESTER (ZZY)	375 "
LONDON (CLO)	365 "
CARDIFF (5WA)	351 "
NOTTINGHAM (5NG)	340 "
PLYMOUTH (5PY)	335 "
EDINBURGH (2EH)	325 "
LIVERPOOL (6LV)	315 "
SHEFFIELD (6FL)	301 "
LEEDS	345 "
BRADFORD (2LS)	310 "
BULL (6KH)	320 "
BELFAST (2BE)	—

Aria, "If With All Your Hearts"
 *Mendelssohn (11)*

- Orchestra.
 "Orchestral Suite"
 *Pugno*
5.0-5.30. CHILDREN'S CORNER. *S.B. from Birmingham.*
8.30.—St. Fitticks Parish Church Choir.
 Psalm 121.
 The Rev. JOHN GORDON, M.A., St. Fitticks Parish Church: Religious Address.
 Choir, Para. 50.
6.50. THE WIRELESS QUARTET.
 "Three Novellettes for Strings"
 *Taylor (11)*
9.0. WILLIAM SWAINSON and his CHOIR.
 Talk on the Old Scottish Psalm Tunes with Illustrations.
10.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Local News.
10.15. Quartet.
 "Three Vesper Hymns"
 *Florio (8)*
10.30.—Close down.
 Announcer: W. D. Simpson.

GLASGOW.

- PAUL DELLA TORRE (Solo Pianoforte).
 IVOR JAMES (Solo Violoncello).
 DOROTHY PUGH (Soprano).
 ANNE BALLANTINE (Contralto).
3.0. Paul Della Torre.
 Sonata in F Sharp, Op. 78 *Beethoven*
 Prelude in D Flat *Della Torre*
 Impromptu in G Flat, Op. 51 *Chopin*
3.20. Dorothy Pugh.
 "Lament of Ish"
 "Night in May"
 "Pleading"
 "From Mighty Kings"
 *Handel (11)*
3.35. Ivor James.
 Suite No. 1 in G Major *Bach*
3.55. Anne Ballantine.
 "Three Biblical Songs"
 "An Evening Lullaby"
 "Adieu"
 "The Fairy Lough"
 *Kennedy-Fraser (1)*
 *Storford (1)*
4.10. Paul Della Torre.
 Andante, Op. 20 *Mendelssohn*
 Lieberwaller *Chopin*
 Chanta Polonaise *Chopin*
 (a) "My Delight"; (b) "Maiden's Wish"
 Sonnet de Petrarca, 104 *Luigi*
 Ivor James.
 "Sonata"
 "Andante"
 "La Provencale"
 *Samartini*
 *Martini-Kristler*
 *Maria Matsi*
5.0-5.30. CHILDREN'S CORNER. *S.B. from Birmingham.*
6.30-7.45. RELIGIOUS SERVICE.
 relayed from
ST. NINIAN'S EPISCOPAL CHURCH, POLLOCKSHIELDS.
8.50. WESTBOURNE CHOIR.
 Conductor, A. M. HENDERSON
 [Organist to the University of Glasgow and Westbourne Church], who will also speak on the history and character of Scottish Psalmody.
 Recital of Old Scottish Psalm Tunes.
 (By Request.)
 Invocation; Martyrdom; Kilmarnock; Stracathro; Selma; Orlington; Eastgate; University.
10.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Local News.
10.15.—Close down.
 Announcer: Mungo M. Dewar.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 541.

THE CHILDREN'S CORNER. CONDUCTED BY UNCLE CARACTACUS

A Visit to Granada and the Alhambra.

HELLO, children!

I am sure that you will be glad to read another travel talk. This week we go, in imagination, to that interesting country, Granada, which, as you probably know, is a part of Spain.

If you want to come with me to Granada you will have to take the little train from Cadix to Bobadilla. Here you will have to change, for it is here that the main lines cross and all travellers in Southern Spain have to spend a few hours at Bobadilla.

Before reaching Granada, you pass over rolling hills and through vast orchards of silver-green olive trees, and then, glistening in the brilliant sunshine, you see the eternal snows of the Sierra Nevada, and know that you have almost reached your goal.

Lost Grandeur.

The ancient Moorish capital is built upon two wooded hills, with the River Darro flowing through it. Its streets and towers rise tier on tier, until they reach the crowning glory of Granada—the Alhambra. This outwardly severe palace of the Saracen kings is surrounded by massive walls and ruined towers, which still convey something of the lost grandeur of the once magnificent city.

Arrived at the station, you climb on to a 'bus, drawn by four long-eared mules, each with a string of tinkling bells round his neck, and off you go, bumping along the stone-paved road that leads to the Alhambra Hill. Here and there, by the side of the road or in the shops, you see happy, laughing girls making the far-famed Granada lace. The houses are almost blindingly white beneath the glare of the sun, but through the wrought-iron doors you catch glimpses of

cool gardens full of lovely flowers, palms, and orange trees. The dark-eyed, handsome women dress in true Spanish fashion, with gaily-coloured shawls, and high combs or flowers in their hair, and every now and then you will hear the sound of castanets, which betrays the presence of some dancer.

Soon you reach the Gate of Pomegranates and enter the Alhambra Park. How beautiful the scene must have been as one passed through

Isabella, and still the hand has never held the key.

The real entrance to the Moorish Palace is by a small, mean door which leads you right into a scene from "The Arabian Nights." Around the Court of Myrtles are delicate arches of marble and walls of wonderful mosaic. In the centre is a pool of crystal-clear water, where two hundred slave girls used to bathe. Now it is full of goldfish and surrounded by a low square-cut hedge of myrtles.

A Palace of Wonders.

The Hall of the Ambassadors is the largest in the building. This was the grand reception room, and the Sultan's throne stood opposite the entrance. The ceiling is inlaid with white and blue and gold, in imitation of the Vault of Heaven, and from the arched windows you look down upon the housetops of Granada, far below, and the Valley of the Darro. Then comes the celebrated Court of Lions, with its low gallery of exquisite filigree work supported on 124 white marble columns. In the centre is the Fountain of the Lions, a magnificent alabaster



A Street Scene in Granada.

this triumphal arch in the days of the Moors, for the park was planted with roses and oranges and myrtles, and in Sunny Spain, roses bloom the whole year round. Even now, in spring, the ground is covered with wild flowers and grass, and there is a dense wood of English elms, brought here in 1812 by the great Duke of Wellington.

The shady paths soon lead you to the Gate of Justice, with its great horseshoe portal, over which is carved an open hand. Inside the Arch is carved a key, and legend had it that the fortress would never be taken until the hand grasped the key. But legend lied, for the Moors were expelled in 1492 by Ferdinand and

Isabella, and still the hand has never held the key. Leaving the Alhambra behind, you must pay a short visit to the beautiful gardens of the "Generalife," the summer palace of the kings, where geraniums and orange-blossoms flower in profusion, and fountains play the whole day long. And I think, as you return you will not be quite sure whether you have really been to Fairyland or whether it was all a dream.

THE MAN WHO WAS TURNED INTO A MOUSE.

By E. W. LEWIS.



THERE were mermaids in those days," Sabo said to the two children who were sitting on the grass by the roadside helping him to take care of Roger until Uncle Harry and Isobel came back. They had left Dartmoor and were

in Cornwall now; and of all the counties in England, Cornwall, with its piskies and giants and saints and mermaids, is the place where most strange things have happened.

It so happened that just at the spot where they had stopped, there was a signpost which pointed the way to a little fishing village down by the shore; and it was such a queer name that Isobel said she simply must go and see the place. It was not very far; so they left the car by the roadside in charge of Sabo and two children who had nothing else to do.

Sabo had also seen the name on the signpost, and his heart had leapt at the sight of it, for it called back to his mind the sitting-room at home, and the little hole in the corner where Velvet had lived.

"It's a funny place for a mouse to live, down on the seashore, isn't it?" he said to the two children. They were too shy to answer him, so he went on: "But that particular mouse wasn't a real mouse at all. I'll tell you about it, if you like. There were mermaids in those days; beautiful ladies with fishes' tails, and they lived in the deep water of the sea. They had lovely singing voices, and were gentle creatures; so that harm might have come to them if they had not been able to work magic."

"One day a mermaid was sunning herself on the sandy beach, down below there, when a man saw her. He was not a nice man; a big brute of a fellow; and he crept up behind her, and would have carried her off."

"The mermaid was very frightened. She was no match for him in strength, and, no doubt, he would have taken her away from her home and her friends and she would have died. So she turned him into a mouse!"

"She was really rather frightened of mice, too, but that was the first thing that came into her head; and then she picked him up and took him to a little hole which was the entrance to a small cave at the bottom of the cliff, and said to him: 'You can stay there until you are older and have learned better manners!'"

"The little cave was all right," Sabo went on, "so long as the tide was out; but when the tide came in, the mouse had to scramble for its life up the sides of the cave, and cling there in terror of being drowned. He was afraid that the day might come when the water would rise

so high in the cave that it would touch the roof; so he spent all his time in scraping away the soil and stones at the top. And the cave grew bigger and bigger."

"Why didn't he run away?" asked the girl.

"Ah! he would have liked to have done that," Sabo explained, "but only the mermaid could make him a man again, and he watched for her every day in order that he might beg her pardon. For a long time she did not come; and then one day he saw her on the beach, and others were with her. But they only said: 'Go back to your hole, little mouse!'"

"Did he never become a man again?" asked the girl.

"Not for a long time, for mermaids do not easily forgive those who have tried to do them harm. Not for years and years. By that time, the small cave had become a great cavern; and the little opening into which the mermaid had first slipped the mouse had been beaten in by stormy seas; until you could easily have driven a load of hay into it."

"Afterwards, the place became a smugglers' cave, but it still kept its old name. The smugglers made it bigger and bigger still, until the whole of the great cliff was like a hollow shell. Then some say that it was the sea, and others say that it was an earthquake, but one day the huge cavern fell in and all was open to the sky. And long afterwards fishermen came and built their little houses in the hollow that was left, and made a little harbour."

WIRELESS PROGRAMME—MONDAY (Sept. 22nd.)

The letters "S.B." printed in italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

LONDON.

- 4.0-5.0.—Time Signal from Greenwich. Concert: The "ELO" Trio. "Workshops of Famous Men—(4). Scott at Abbotsford," by Caroline Buchan. Winifred Owen (Messa-Contralto). Mr. C. Pollard Croucher on "Japan."
- 5.0-6.45.—CHILDREN'S CORNER.
- 7.0.—TIME SIGNAL FROM BIG BEN. WEATHER FORECAST and 1ST GENERAL NEWS BULLETIN. *S.B. to all Stations.*
- The Rev. F. PATON WILLIAMS on "The Science of Absentmindedness." *S.B. to other Stations.*
- Local News.
- 7.30-8.0.—Interval.
- 8.0.—"AN EVENING OF PLAYS." *S.B. to all Stations.*
(For particulars see other columns.)
- 10.0.—TIME SIGNAL FROM GREENWICH. WEATHER FORECAST and 2ND GENERAL NEWS BULLETIN. *S.B. to all Stations.*
- Topical Talk.
- Local News.
- 10.30.—THE SAVOY ORPHEANS AND SAVOY HAVANA BANDS, relayed from the Savoy Hotel, London. *S.B. to all Stations.*
- 11.30.—Close down.
- Announcer: J. S. Dodgson.

BIRMINGHAM.

- 8.30-4.30.—Lazells Picture House Orchestra.
- 5.0-5.30.—WOMEN'S CORNER: Sidney Rogers, F.R.H.S. Topical Horticultural Hints. Janet Macfarlane (Soprano).
- 5.30-6.30.—CHILDREN'S CORNER.
- 6.30-6.45.—"Teens" Corner: Uncle Bunzo—Experiences in East Africa.
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
- Mr. WILLIAM C. ALLPORT—No. 7 of a Series of Talks on Various Sports: The Game of Lacrosse.
- Local News.
- 7.30-8.0.—Interval.
- 8.0.—"AN EVENING OF PLAYS." *S.B. from London.*
- 10.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
- Topical Talk.
- Local News.
- 10.30.—THE SAVOY BANDS. *S.B. from London.*
- 11.30.—Close down.
- Announcer: J. C. S. Paterson.

BOURNEMOUTH.

- 2.45-3.15.—Helena Milhais, in Songs and "Fragments from Life." Betty Collington—Gipsy Sketch: THE ROYAL BATH HOTEL DANCE ORCHESTRA, relayed from King's Hall Rooms. Musical Director, DAVID S. LIPP.
- 3.15-6.15.—CHILDREN'S CORNER.
- 6.15-6.45.—Scholars' Half-Hour: J. Scattergood, F.R.G.S., on "India and her Peoples."
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
- Mr. C. WHITTAKER-WILSON, Organist of St. John's, Regent's Park: "How to Play Beethoven's Moonlight Sonata."
- Local News.
- 7.30-8.0.—Interval.
- 8.0.—"AN EVENING OF PLAYS." *S.B. from London.*
- 10.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
- Topical Talk.
- Local News.

AN EVENING OF PLAYS.

S.B. to all Stations.

A Penny Bunch.

by A. NEIL LYONS

and

VERA BERINGER.

Professor Al Beeny (A pavement artist) RAYMOND TRAFFORD
Poppy Dyke (Flower-seller) ESME BERINGER
Sarah Moon (sellers) VERA BERINGER
Scene: A London Thoroughfare.

"Three Fishers."

A Playlet by R. E. JEFFREY.

Three Episodes founded on the famous song.

Words by Charles Kingsley.

Music by Halle.

Vocalist—DOROTHY CLARK.

"Out into the West as the sun went down,"

"And the night wrack came rolling up ragged and brown."

"Good-bye to the bar and its moaning."

"A Case for Eviction."

by

S. Thayer Smith.

Frank NEIL CURTIS

Dora PHYLLIS PANTING

Mary (a servant) EDITH JAMES

Scene: A doctor's consulting-room.

Musical Interludes by The WIRELESS

ORCHESTRA.

Plays Produced by R. E. JEFFREY.

- 10.30.—THE SAVOY BANDS. *S.B. from London.*
- 11.30.—Close down.
- Announcer: John H. Raymond.

CARDIFF.

- 2.0-4.0.—Falkman and his Orchestra, relayed from the Capitol Cinema.
- 5.0-5.45.—"SWAS" "FIVE O'CLOCKS": Harry F. Smith (Tenor).
- 5.45-6.30.—CHILDREN'S CORNER.
- 6.30-6.45.—"History of the Drama" (VIII), by Edith Lester Jones.
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
- Mr. H. KENDRICK on "Suburban Poetry Keeping" (II), "Feeding and General Management."
- Local News.
- 7.30-8.0.—Interval.
- 8.0.—"AN EVENING OF PLAYS." *S.B. from London.*
- 10.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
- Topical Talk.
- Local News.
- 10.30.—THE SAVOY BANDS. *S.B. from London.*
- 11.30.—Close down.
- Announcer: A. H. Goddard.

MANCHESTER.

- 2.30-3.0.—WOMEN'S HALF-HOUR: May Matthews (Reciting).
- 3.15-5.0.—BENNETT O' TH' BARN BAND, relayed from the New Municipal Gardens, Southport. Conductor, HARRY BARKLOW.
- 5.0-6.0.—CHILDREN'S CORNER.
- 6.30-6.55.—Mr. W. E. FORD, of Manchester University Museum: "The City of Manchester, its Origin and Development" (4). The Lord of the Manor takes Possession."
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
- Mr. W. F. BLITCHER, Examiner in Spanish to the U.C.I.—Spanish Talk.
- Local News.

7.30-8.0.—Interval.

8.0.—"AN EVENING OF PLAYS." *S.B. from London.*

10.0.—WEATHER FORECAST and NEWS. *S.B. from London.*

Topical Talk.

Local News.

10.30.—THE SAVOY BANDS. *S.B. from London.*

11.30.—Close down.

Announcer: Victor Smythley.

NEWCASTLE.

- 3.45-4.45.—L. A. Nicholson (Solo Violin). H. and B. Banks (Flute and Clarinet Duets). William Moore (Baritone).
- 4.45-5.15.—WOMEN'S HALF-HOUR: Stella Bailey, B.A., on "Sleep."
- 5.15-6.0.—CHILDREN'S CORNER.
- 6.0-6.30.—Scholars' Half-Hour.
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
- The Rev. F. PATON WILLIAMS. *S.B. from London.*
- Local News.
- 7.30-8.0.—Interval.
- 8.0.—"AN EVENING OF PLAYS." *S.B. from London.*
- 10.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
- Topical Talk.
- Local News.
- 10.30.—THE SAVOY BANDS. *S.B. from London.*
- 11.30.—Close down.
- Announcer: W. M. Shewen.

ABERDEEN.

- 3.30-5.0.—Dance Afternoon: The Wireless Quartet. Florence Leonard (Soprano).
- 6.0-6.30.—CHILDREN'S CORNER: Musical Talk, "Building Up of Music."
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
- The Rev. F. PATON WILLIAMS. *S.B. from London.*
- Local News.
- 7.30.—Boy Scouts' and Girl Guides' News Bulletin.
- 7.40-8.0.—Interval.
- 8.0.—"AN EVENING OF PLAYS." *S.B. from London.*
- 10.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
- Topical Talk.
- Local News.
- 10.30.—THE SAVOY BANDS. *S.B. from London.*
- 11.30.—Close down.
- Announcer: A. M. Shinnie.

GLASGOW.

- 3.30-4.30.—Popular Afternoon: The Wireless Quartet and Tina Brunton (Contralto).
- 4.45-5.15.—TOPICS FOR WOMEN.
- 5.15-6.0.—CHILDREN'S CORNER.
- 6.0-6.5.—Weather Forecast for Farmers.
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
- The Rev. F. PATON WILLIAMS. *S.B. from London.*
- Local News.
- 7.30.—Mr. ALEX. S. MALCOLM on "How Motor Car Owners can Prolong the Life of Their Cars."
- 7.45-8.0.—Interval.
- 8.0.—"AN EVENING OF PLAYS." *S.B. from London.*
- 10.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
- Topical Talk.
- Local News.
- 10.30.—THE SAVOY BANDS. *S.B. from London.*
- 11.30.—Close down.
- Announcer: Mungo W. Dewar.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 542.

WIRELESS PROGRAMME—TUESDAY (Sept. 23rd.)

The letters "S.B." printed in italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

LONDON

- 1.0-2.0.—Time Signal from Greenwich. Concert: "The '2LO' Trio and Elsie May (Contralto).
4.0-5.0.—Time Signal from Greenwich. Concert: "Books Worth Reading," by Jenny Wren. Organ and Orchestral Music, relayed from Shepherd's Bush Pavilion. Miss Hornibrook on "Cage Birds."
6.0-6.45.—CHILDREN'S CORNER.
6.45-6.55.—An Appeal on behalf of the Hospital for Sick Children, by Sir Owen Seaman, M.A.
7.0.—TIME SIGNAL FROM BIG BEN.
WEATHER FORECAST and 1ST GENERAL NEWS BULLETIN. *S.B. to all Stations.*
FRENCH TALK, under the auspices of L'Institut Français. *S.B. to all Stations.* Local News.
7.30-8.0.—Interval.

- 8.0. "The Working Girl."
(John Henry's Opera.)
In Three Acts and a Prologue.
Cast:
The Heroine HELENA MILLAIS
The Hero JOHN HENRY
The Villainess GWLADYS NEWTH
The Villain ROBERT CHIGNELL
Villagers, other Working Girls, etc.
"BLOSSOM"
Note: Those responsible for the crime are Helena Millais, John Henry, Dan Godfrey, Jan, and a lot of other people whose music has been pinched for this work of art.
Act I.—The Working Girl goes Forth.
Act II.—In the Studio.
Act III.—Virtue Rewarded.
In Act II, additional items will be given by the Orchestra and others.
10.0.—TIME SIGNAL FROM GREENWICH.
WEATHER FORECAST and 2ND GENERAL NEWS BULLETIN. *S.B. to all Stations.*
Capt. STORRS (Medalist at Oxford Recitations): Recitations. *S.B. to all Stations except Newcastle.* Local News.

- 10.30. BALLET MUSIC.
Relayed from Covent Garden.
(Pavlova Season.)
S.B. to Bournemouth.
"DIVERTISSEMENTS"
Announcer: H. F. Palmer.

BIRMINGHAM.

- 3.30-4.30.—Station Piano Quintet.
6.0-5.30.—WOMEN'S CORNER: Percy Edgar interviewed by C. H. C. (representative of Birmingham Press).
5.30-5.30.—CHILDREN'S CORNER.
6.30-6.45.—"Teens' Corner: Colbran T. Wainwright, F.R.S. (of the Birmingham Nat. Hist. and Phil. Society), on Flies.
7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
FRENCH TALK. *S.B. from London.* Local News.
7.30-8.0.—Interval.

An Evening of Chamber Music.

ALBERT SAMMONS (Solo Violin).
WILLIAM MURDOCH (Solo Piano).
STATION PIANO QUINTET.
FRANK CANTELL (1st Violin).
ELSIE STELL (2nd Violin).
ARTHUR KENNEDY (Viola).
LEONARD DENNIS (Violoncello).
NIGEL DALLAWAY (Piano).
ARTHUR COCKERILL (Contrabass).
EMILY BROUGHTON (Soprano).

- Quintet.
8.0.—Quintet for Piano-forte, Violin, Viola, Violoncello and Contrabass in A Major, Op. 114 ("The Trout") Schubert
Piano-forte Solos.
8.30.—Rhapsodie, Op. 79, in B Minor... Brahms
Rhapsodie, Op. 79, in G Minor... Brahms
8.45. Violin Solo.
"Chaconne" Vivaldi
8.0. Songs.
Cradle Song... William Byrd—1538-1623 (14)
Meco Verra Puccini
Charmant Papillon Andre Compta-1660-1744
(Accompanied with String Quartet.)
9.20. Duet for Violin and Piano.
Two Movements from Sonata in C Minor, Op. 30, No. 2 Beethoven
(a) Allegro con Volo; (b) Adagio Cantabile.
Songs.
"Margaret at the Spinning Wheel" Schubert
"Devotion" Strauss
"The Bird's Story" Delius
10.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
Capt. STORRS. *S.B. from London.* Local News.
10.30. Trio.
Trio for Piano-forte, Violin and Viola, Op. 9 (Elegiac) Bach
11.0.—Close down.
Announcer: J. C. S. Paterson.

BOURNEMOUTH

- 3.45-5.15.—The "5BM" Trio: Reginald S. Mount (Violin), Thomas E. Illegworth (Cello), Arthur S. Marston (Piano). Talks to Women; J. S. Bainbridge, B.Sc., on "Sewing Machines and their Care."
5.15-6.15.—CHILDREN'S CORNER.
6.15-6.45.—Scholars' Half-Hour: Monsieur F. Pepin (B. A., Paris): French Reading Prose and Poetry.
7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
FRENCH TALK. *S.B. from London.* Local News.
7.30-8.0.—Interval.

Municipal Orchestra Night.

- THE ORPHEUS SINGERS.
EDYTHE KINCH (Soprano).
SYLVIA WAIDE (Contralto).
ALBERT F. SELBY (Tenor).
S. PRICE STEEDMAN (Baritone).
T. TRUCKLE (Pianist).
BOURNEMOUTH MUNICIPAL ORCHESTRA.
Conductor, Sir DAN GODFREY.
Relayed from The Winter Gardens. Orchestra.
8.15. "Slavonic Dance" Dvorak
"Valse de Concert" Glazounov
Selection, "The Damnation of Faust" Berlioz
8.45. The Orpheus Singers.
Quartet.
"Love is Meant to Make us Glad" German
"Phyllida Flouts Me" Lee Williams (11)
Duet (Soprano and Baritone).
"Trot Here and There" Messenger
Soprano Solo.
"A Little Brown Owl" Sanderson (1)
Quartet.
"Joy and Sorrow" Sullivan
"When the Budding Blooms of May" Sullivan
Duet (Contralto and Tenor).
"The Voyagers" Sanderson (1)
Tenor Solo.
"Eleasers" Coleridge-Taylor (11)
Contralto Solo.
"Amber and Amethyst" Cassie
Baritone Solo.
"Demon Song" Oliver (8)
Orchestra.
9.20. Ballet Music, "Hiawatha" Coleridge-Taylor
Pizzicato, "Serenade des Mandolines" Debussy
Excerpts from "Carnegie" Bizet

- 9.50. The Orpheus Singers.
Duet (Soprano and Tenor).
"Come to Arcadie" German
Quartet.
"O, Hush Thee, My Babe" Pineuti (11)
"Good Night, Good Night, Beloved" Pineuti (11)
10.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
Capt. STORRS. *S.B. from London.* Local News.
10.30.—Ballet Music. *S.B. from London.*
Announcer: John H. Raymond.

CARDIFF.

- 3.0-4.0.—The Station Trio. Ernest G. Thomas (Baritone).
4.0-4.45.—The Carlton Orchestra, relayed from the Carlton Restaurant.
5.0-5.45.—"SWA'S" "FIVE O'CLOCK": Mary Maddock (Soprano). Talks to Women.
5.45-6.30.—CHILDREN'S CORNER.
6.30-6.45.—Impressions of Great Modern Writers (VII), by Guy Poscock.
7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
FRENCH TALK. *S.B. from London.* Local News.
7.30-8.0.—Interval.

Nature's Enchantment.

- ASTRA DESMOND (Contralto).
MICHAEL PENN (Reader).
THE STATION ORCHESTRA.
Conductor: WARWICK BRATHWAITE.
I. THROUGH GRASSY LANES.
Michael Penn.
A Short Reading from "The Open Air" by Richard Jefferies.
Orchestra.
"The Lark Ascending" Williams
"Over the Hills and Far Away" Bedford
"In the Heart of the Country" Heath
Michael Penn.
Verses from Shelley's "Ode to a Skylark." Astra Desmond.
"The Morning Song" Quilter
"Hark, Hark the Lark" Schubert
II. THE DARK FOREST.
Orchestra.
"Autumn" Cowen (11)
"In the Woods" Penn
"Songs of Nature" Walford Davies
Astra Desmond.
"In the Forest" Schumann
"Forest Nymph" Wolf
"To a Wild Rose" MacDonald (4)
Michael Penn.
Verses from Shelley's "Ode to the West Wind."

III. TOWARDS THE HEIGHTS.

- Orchestra.
"Past the Sweet Lilac Clover Fields" Fogg
"Song of the Sun" Robinson
"On the Heights" Hervey (11)
Astra Desmond.
"All Creation" Wolf
IV. THE DESCENT TO THE VALLEY.
Astra Desmond.
"The Valley and the Hill" Quilter (4)
"Down by the Riverside" Morran
"Bird Raptures" Hearns
V. THE FALL OF NIGHT.
Resting by the Water's Edge.
Orchestra.
"Summer Night on the River" Debussy
"Rebels dans l'air" Debussy
"To Moonlight" Elgar (11)
"1st Movement C Sharp Minor Sonata" Beethoven
Michael Penn.
"Night," by Shelley.

A number against a musical item indicates the number of its publisher. A key list of publishers will be found on page 541.

WIRELESS PROGRAMME—TUESDAY (Sept. 23rd)

The letters "B.B." printed in italics in these programmes signify a Broadcast from the station mentioned.

1. FATHER FOLEY ASKS
From London

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Beauty is not a Painted Hall

Farwell Oak and Forenoon

John Dowland, 1605

Shall a Smile or a Kind Word

THE TEMPLES

Act I

Act II

Act III—Scene II

Prospero's Speech

THE STATION OR HESPERIA

St. George's Quartet

THE STATION OR HESPERIA

THE STATION OR HESPERIA

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70.—WEATHER FORECAST and NEWS

8.15.—TALK

10.0.—NEWS

10.30.—EVERYBODY'S PROGRAMME

11.0.—EVERYBODY'S PROGRAMME

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11.0.—EVERYBODY'S PROGRAMME

NEWCASTLE.

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CHAPPELL
BROADWOOD
planos are in use at the
various stations of the
B.B.C.

A number against a musical title indicates the nature of its publisher. A key list of publishers will be found on page 541.

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Learning Science by Radio.

Listening as an Aid to Knowledge.

{The following article is by a distinguished chemist who insists on being anonymous. At present he is devoting himself at the request of the Government to the study of the application of recent scientific discoveries to industry.

OUR industries, in which we take all our pride, are worth study, it is possible, by broadcasting, to give an absorbing account of each and, what is more, to create and stimulate an interest in the scientific principles which underlie the technical operations. The listener could be led from industry to science, from the more real to the less tangible, and so to a host of new interests.

A huge receptive audience is awaiting eagerly the new material that broadcast is able to create. That the public is receptive and responsive to new interests is shown by the vast number of receiving sets that have been constructed by amateurs who, two years ago, had not even a rudimentary knowledge of electricity.

Questions Worth Answering

Concerning any industry—take, for instance, the glass industry—a number of questions occur to the layman. What is glass, when and where was it first made; what is it made from; how is it made; what changes have occurred in methods of manufacture during recent years, and why; in what way does bottle glass differ from crystal; how is glass shaped; what industries are the chief consumers of glass? The answers to such questions and a score of others which they suggest must be of interest to a large proportion of listeners.

It may be said that information of this kind is already available in books; but in conveying such information broadcasting has important

The speaker can be selected for his special knowledge of the subject with which he is dealing and for his powers of exposition. He can make the information available and acquaint his listeners with the nature of the subject. He can refer them to the sources of information on the subject and give them evidence to their capacity.

William W. Winters, F.A.S.

It has been suggested that broadcasting may create a more general interest in science, and it might well be asked whether it is possible for the sciences to be taught by radio. As far as the experimental sciences are concerned, it is both possible and profitable to do so, and the work and the development of experimental technique and power of observation and measurement have been greatly advanced by radio. It is, however, impossible by wireless

On the other hand, there is a great deal of interest and value in the sciences that can be learned without recourse to the laboratory. Men who have the gift, and it is a gift, of expounding a science in non-technical language, can interest an unscientific audience profoundly. And scientists who have recently broadcast have shown this, for they have given a new and clear start to such a new and clear start of their own recent discoveries.

La Chèvre de M. Seguin.

Par Alphonse Daudet. (N^o 1140, mort en 1896.)

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WIRELESS PROGRAMME—FRIDAY (Sept. 26th.)

The letters "S.B." printed in italics in these programmes signify a *Stationers' Broadcast* from the station mentioned.

10.0.—WEATHER FORECAST and NEWS.
S.B. from London.

Topical Talk

Local News

11.30.—Close down.

Announcer: O. K. Parsons.

MATINEE

12.30.—Organ Music from the Picture Theatre. Organist, H. Fitzroy Page.

2.30.—WOMEN'S HALF HOUR. Netie Roberts (Contralto).

3.30.—Concert by the "ZZY" Quartet and Angus Morrison (Solo Pianoforte).

4.0.—CHILDREN'S CORNER.

6.30.—Mr. G. H. Cowling, M.A., of Leeds University, on "Six Great Books"—(4 Books) "Old Curiosity Shop."

7.0.—WEATHER FORECAST and NEWS.
S.B. from London.

G. A. ATKINSON *S.B. from London.*

Local News. Station Director: Jack

8.0.—The "ZZY" Dramatic Company

T.

THIRD

In Four Acts

by

Charles

Richard Brewster ... TOM WILSON

Howard Jeffries, Son ... D. E. O'Connell

Howard Jeffries, Son ... R.

Capt. Clifton ... VICTOR SMYTHE

Robert Underwood ... TOM WILSON

D. Bernstein ... H. B. KENNAN

Mr. Birmingham ... TOM WILSON

Det. Sgt. Maloney ... MANSFIELD

Office ... H. IRVING

Inspector Attendant ... HENRY GORE

James ... R. T. FLEMING

Annie Jeffries ... DOROTHY FRANKLIN

Mrs. Haward Jeffries ... BETTY FRANKLIN

Produced for ...

by VICTOR SMYTHE

Director of Stage Movement

D. E. O'CONNOR

Act I.—Robert Underwood's Apartments—

New York

Act II.—Library in the Home of Richard

Brewster

Act III.—Library in the Home of Richard

Brewster

Act IV.—Dining-room in the Harlem Flat

of Howard Jeffries, Junior

Musical Interludes by the "ZZY" Quartet

Overture, "Folies Bergeres" ...

The Butterflies (between Acts

I. and II.)

"Swing American Medley"

Ent'actes (between Acts II. and III.)

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"A Naval Occasion."
Admiral Lord Collingwood.
born Newcastle, Sept. 26th, 1750.

Died on board the *Victory* at Paris at
Fort Mahon, March 7th, 1810.

8.0.—Engineer Rear Admiral A. S. CHIRP
(B.E., R.N., on "Admiral Lord
Collingwood")

DAVID McFADZAN (Baritone).
THE STATION ORCHESTRA.

8.10.—*John Henry* will entertain.
Orchestra

"John Henry" ... L. E. B.
"Drake Goes West" ... Sanderson (1)

"The Admirals Dream" ... Bevan (5)

Overture "Plymouth Hoe" ... Ansell
David M. Fudge

"Miles o' Mine" ... Sanderson (1)

"The Green Shire" ... Archer

"Clap of the Old Block" ... Sq. 100

Selection of Naval Songs ... Birding

"Life on the Ocean" ...

9.10.—*John Henry* will entertain.
THE STATION ORCHESTRA

9.15.—*John Henry* will entertain.
Orchestra

Overture, "Mirella" ... G.

"Onaway! Awake, Beloved" ...

"At Dawning" ... Cudman (1)

Melodies from the Opera "Lurline" ...

George Hodgson ... Sullivan (1)

"Absent, Yet Present" ... White

Orchestra

Two Numbers from "Pinto State" ...

9.40.—WEATHER FORECAST and NEWS.
S.B. from London.

Topical Talk. Local News.
Pianoforte Recital.

GLADYS WILLIS

Prelude and Fugue in C Minor ... Bark

"The Trout" ... Heller

Prelude No. 10 ... (Lupin)

"Devotion" ... Schumann-Lied

Fugue from Brahms's Sonata in F Minor

10.50.—Close down.
Announcer: W. M. Shewen.

10.55.—Close down.

11.0.—Close down.

11.05.—Close down.

11.10.—Close down.

11.15.—Close down.

11.20.—Close down.

11.25.—Close down.

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11.45.—Close down.

11.50.—Close down.

11.55.—Close down.

12.0.—Close down.

12.05.—Close down.

12.10.—Close down.

9.40.—*Mary Topp*
The Scottish Bluebells" ... Barker

"Alon Wator" ... Hume

9.50.—*John Henry* will entertain.

10.0.—WEATHER FORECAST and NEWS.
S.B. from London.

Topical Talk. Local News.

10.30.—*John Henry* will entertain.

10.40.—*Mary Topp*
Callie Herring ...

Lochaber ...

10.50.—*John Henry* will entertain.

In Summer Time on Breton" ...

"The Trumpeter" ...

11.0.—Close down.
Announcer: A. M. Shumie

11.05.—Close down.

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(Sept. 27th)

- A number against a chemical step indicates the name of its publisher. A key list of publishers will be found on page 541.

WIRELESS PROGRAMME—SATURDAY (Sept. 27th.)

The letters S.B. printed in italics in these programmes signify a simultaneous broadcast from the station mentioned.

7.30 Mr. F. S. LINDVOTT Talk on "Scottish Folk Songs" (Soprano)
SOPHIE ROWLANDS (Soprano)
TOM KINIBUR (H. Bass)

8.0. The Band
Waltz, "Bloody Zunder Zoo" (32)
Fox-trot, "Rosa from Manchester" (23)
Fox-trot, "Sweet Sweet" (7); Waltz, "They Were Singing an Old Fashioned Song" (8)

"Come For It" (Soprano) Dorothea Freeder
The Pines Pipe Ma Elliott (23)

"An Old English Love Song" (Soprano) Dorothea Freeder
The Pines Pipe Ma Elliott (23)

9.0. Fox-trot, "Ala Moana" (3); Waltz, "The Old Pal" (7); Waltz, "What'll I Do?" (7); Waltz, "Hearts of Oak" (7); Fox-trot, "Cow Heel Joe" (9)

"A Little Heart" (Soprano) Dorothea Freeder
The Pines Pipe Ma Elliott (23)

"A Little Heart" (Soprano) Dorothea Freeder
The Pines Pipe Ma Elliott (23)

10.0. Fox-trot, "Ala Moana" (3); Waltz, "The Old Pal" (7); Waltz, "What'll I Do?" (7); Waltz, "Hearts of Oak" (7); Fox-trot, "Cow Heel Joe" (9)

10.30 WEATHER FORECAST and NEWS
S.B. from London
Air Vice-Marshal Sir W. SEFTON
BRANCKER, K.C.B. S.B. from London

11.0. THE SAVOY BANDS. S.B. from London

12.0. Close down.
Announcer H. B. D.

NEWCASTLE.

3.45-4.45. The Station Light Orchestra.
Kathlyn Buch (Soprano)

4.45-5.15. WOMEN'S HALF HOUR
Margaret McQueen on "Sullivan and the Lost Chord"

6.15-6.30. CHILDREN'S CORNER
S.B. from London

6.35-6.50. Farmers' Corner. R. W. Wheldon on "Big Feeding"

7.0. WEATHER FORECAST and NEWS
S.B. from London

7.30-8.0. Interval

Local Programmes.

No. 11

Walter Hay and District
MAY BRANT (Contralto)
ETHEL FOWKES (Soprano)
ADAM NOBLE (Tenor)

WILLIAM J. TAYLOR (Baritone)
THE STATION ORCHESTRA.

8.0. Orchestra
Selection, "My Lady Molly" (Soprano)
"O' Night! O' Life" (Soprano) (1)
"Valse" (Soprano) (2)

"Azra" (Soprano) (3)
Songs of Araby (Soprano) (4)

Adagio and Allegro (Soprano) (5)
"Torpedoes" (Soprano) (6)
"Flow gently, Thy" (Soprano) (7)
"Mourning in the Wood" (Soprano) (8)

Orchestra
Two numbers from "Ballet Egyptian"
W. J. Taylor.

"Thy Sentinel Am I" (Soprano) (1)
"Bachelor Joe" (Soprano) (2)

"A Catechism" (Soprano) (3)
"Renowned, It is Morn'" (Soprano) (4)

Melodies from "The Girl on the Flue"
Soprano (5)

10.0. WEATHER FORECAST and NEWS
S.B. from London
Air Vice-Marshal Sir W. SEFTON
BRANCKER, K.C.B. S.B. from London

11.0. THE SAVOY BANDS. S.B. from London

12.0. Close down
Announcer W. M. Sweeney

ABERDEEN.

3.45-4.0. Concert: The Wireless Dance
Orchestra, George Alexander (Soprano)
Harrison (Soprano) (1)

4.0-4.30. CHILDREN'S CORNER
Margaret McQueen on "Sullivan and the Lost Chord"

4.30-5.0. WEATHER FORECAST and NEWS
S.B. from London
Mr. E. KAY ROBINSON S.B. from London

5.0-5.30. Interval

5.30-6.0. This Week's Interesting Anniversary
The Battle of Protopopas.
Soprano (1)

6.0-6.30. Selection, "Girls of Gottenburg"
Soprano (2)

6.30-7.0. Grand Opera in Miniature.
"THE MASKED BALL"
S.B. to Edinburgh

THE "2RD" OPERATIC CHOIR
THE WIRELESS ORCHESTRA
Conductor ARTHUR COLLINWOOD

7.0-7.30. Selection, "Dorothy" (Soprano) (3)
10.0. WEATHER FORECAST and NEWS
S.B. from London

10.30-11.0. THE SAVOY BANDS. S.B. from London

11.0-11.30. Close down.
Announcer W. D. Simpson

GLASGOW.

11.6-12.0. Ballroom for "590" Radio Circle
Choir, and all Children who wish to assist in the Fairy Revue at 8.15 p.m.

12.0-1.0. Popular Afternoon. The Wireless
Quartet and Chapman Hayne (Tenor).

1.0-1.30. TOPICS FOR WOMEN
Musellaneous Afternoon

1.30-2.0. CHILDREN'S CORNER At Home
Day for Children of all ages. Fairy
Revue.

2.0-2.30. Weather Forecast for Farmers.
7.0. WEATHER FORECAST and NEWS
S.B. from London

Mr. E. KAY ROBINSON S.B. from London

Local News.
7.30-8.0. Interval

8.0. Glasgow Radio Society Talk
Dante Night.
JOHN HENRY (Entertainer).
DANIEL SEYMOUR (Tenor) will sing
vocal numbers and Chorus.
ADAM PREST will give No. 1 of his Series.
THE STATION ORCHESTRA
Conducted by ISAAC LOSOWSKY.

8.15. Orchestra.
Fox-trot, "Do Rhythmic Make Good
Mothers?" (Soprano) (1); Waltz, "How the Bell"
(31); Quadrilles, "Road Time" (10); One-
step, "How's Bonzo?" (10); Five-
step, "Cara" (7); Highland Schottische,
"Mountain Dew."

8.45. John Henry
One Man One Piano
on "People I should like to meet—Myself"
No. 1-4 of Series

9.15. Orchestra.
Fox-trot, "California" (6); One-step,
"Why Does a Chicken?" (10); Waltz,
"One Little Bunch" (9); Fox-trot,
"Hugo" (6).

9.20. John Henry
"At the Piano—but no Barrow."

9.45. Orchestra
One-step, "More" (8); Fox-trot, "Very
Good, Very Nice Mr. McKenna" (23);
One-step, "Dancing Sam" (7); Waltz,
"When Lights are Low" (7).

10.0. WEATHER FORECAST and NEWS.
S.B. from London
Air Vice-Marshal Sir W. SEFTON
BRANCKER, K.C.B. S.B. from London

10.30. THE SAVOY BANDS. S.B. from London

11.0. Close down
Announcer R. Elliot Kingsley

A number against a musical item indicates the name of its publisher. A list of publishers will be found on page 541

La Chèvre de M. Seguin

(Continued from page 542)

Pauvre! de se voir si haut perché, elle se croyait
un moineau aussi grande que le monde.
Elle se voyait si haut perché, elle se croyait
un moineau aussi grande que le monde.

Elle se voyait si haut perché, elle se croyait
un moineau aussi grande que le monde.

Elle se voyait si haut perché, elle se croyait
un moineau aussi grande que le monde.

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One of the famous 'Sparta' Series.

The Story of Gounod's "Faust."

An Opera that Changed its Character.

OF all lyric forms of the Faust legend—and there are at least twenty—Gounod's will probably be most enduring. Its version of the old, old story and its luscious harmonies long since became universally popular, and it is likely always to retain a place on the operatic stage.

Gounod had read Goethe's "Faust" in 1836, at the age of twenty, and when he went to Rome in the following year he took a copy of it with him. Shortly afterwards he conceived the idea of basing an opera on it.

When the work was completed, it underwent numerous alterations before it was rehearsed. By far the most important was when Valentine enters into the town. Originally, he was given a song to sing to his soldiers, but this was cut, and the scene was changed.

The Famous "Soldiers' Chorus."

One evening, after the composer and a number of friends had dined together, a member of the party said to another: "Ask Gounod to let you hear a chorus that he has written for *Leon the Terrible*. (This opera was never produced.) The master, going to the piano, sang the chorus which produced such an effect that his companions, with one accord, begged him to substitute it for Valentine's song. He complied, and thus we got the Soldiers' Chorus in *Faust*.

There were endless troubles, too, during the rehearsals. In the middle of one of the last was received from the censor that the "dramatic scene could not be allowed, as it might give rise to a diplomatic embroilment with Rome. In place of it, the censor kindly suggested, there might be some homeplay and broad jokes."

The Priest and the Censor.

Fortunately, an ecclesiastic from Rome had been present at the rehearsals, and when he was appealed to, he said that he wished the theatres were full of scenes like the one on which an official ban had been put. So the censor withdrew his objection.

The first public representation of *Faust* took place at the Theatre Lyrique, Paris, on March 10th 1860, and, though the interpolated number—the Soldiers' Chorus—was enthusiastically received, only a very moderate success was achieved. Gounod's musical language—soft, languorous, wondrously tender where linked with love—had never previously been heard on the French stage, and it was not immediately appreciated at its true value.

What Sir Augustus Harris Thought.

Among those present at the fifth performance were Frederick Gye, director of the Royal Italian Opera, Covent Garden, and his manager, Augustus (afterwards Sir Augustus) Harris. On their return to London, they told all and sundry that there was only one number in *Faust* worth anything—the Soldiers' Chorus—and Gye really thought so little of the work that he would not make an offer for the English performing rights!

But *Faust* soon began to make headway. Its merit was promptly acknowledged in Germany, Strassburg applying for, and obtaining, the first right of representation. Before it was produced in Germany, however, it underwent some minor alterations. At first, it was, technically, comic opera—that is, it contained dialogue. On the Continent generally recitative was, as a rule, demanded, except in light works, and by this

time it was looked for even in England, though here it had caused much astonishment.

There is nothing that so more startled our English auditors as said Addison, in the *Spectator*, "than the Italian recitativo at its first entrance upon the stage. People were wonderfully surprised to hear generals ringing the word of command and ladies delivering messages in music. Our countrymen could not forbear laughing when they heard a lover chanting out a *lillet d'ore* and even the ascription of a letter set to a tune. It was impossible for a hero in a desert or a princess in her closet to speak anything unaccompanied, with musical instruments.

A Curious Playbill.

As, then, the bulk of the public had been used to recitative, Gounod substituted it for dialogue in *Faust*, which was thus converted into grand opera. The metamorphosis, however, did not please everybody. After the dialogue had gone, many people cried for it; so in a few days *Faust* re-appeared as comic opera. Then lovers of the Italian style rose in their might, and demanded recitative instead of dialogue.

Great, therefore, was the perplexity of the management, which ultimately issued this bill:

FAUST
in three parts
by G. GOUNOD
as it was first performed at the Theatre Lyrique

Opera Comique in Five Acts

In this country the work was first introduced to the public at the Canterbury Music Hall, in the Waterloo Bridge Road, where a selection of "selections" from it was given in 1886, and it was first performed as an opera at the Theatre Royal, Covent Garden, in 1891.

Marguerite's Wig.

Then and for years afterwards Marguerite was played in a blonde wig. Clara Louise Kellogg, whose reading of the character is sufficiently indicated by her description of the poor heroine as "an easy drape," paid £40 for one, and at the Marylebone County Court, in 1893, Tietjens was ordered to pay £15 17s. for a Marguerite wig she had ordered, despite her protest that it was not "of the fashionable colour," was not natural hair and did not fit. But now prima donnas who play the part are content to remain as Nature designed them, at any rate, so far as their locks are concerned.

A Lasting Success.

Though both French and English appreciation of *Faust* was slow in coming, it has not only been successful in both countries, but has also been a constant success. It was first performed in Gounod's birth in 1918, which did not pass unnoticed on either side of the Channel. Owing to the war it was impossible to celebrate it either in Paris or London on the same scale as it was celebrated in America, where many tributes were paid to the composer, even though at the first performance of the opera there Francesco Mazzeoli, who was Faust, is recorded to have "munched chimes at intervals all through the laboratory scene"! But *Faust* was staged in the French capital. In London, too, it was performed at the Shaftesbury Theatre, and a few days later it was given at Drury Lane.

T. W. WILKINSON

[Act I, II, and part of Act III of *Faust* will be broadcast from Belfast Station on Thursday, September 25th.]

"Belle of Brittany."

The Plot of the Play.

This musical play will be broadcast from London on Thursday, September 25th (5.30, to all Stations). The following synopsis will enable listeners to follow it with increased interest.

IN a glade of the Bois d'Amour, Pont Aven, in Brittany, some artists are sketching. BAPTISTE BOUBILLON, the famous chef, is coming to marry BABETTE POQUELIN.

DENISE de la VIRE crosses with Count VILOLE de CASSEROLE. DENISE is to marry RAYMOND de SAINT GAUTHIER.

MONSIEUR POQUELIN has lent the MARQUIS de SAINT GAUTHIER a laquais, and has threatened to foreclose the mortgage.

The MARQUIS de SAINT GAUTHIER enters with his confidential maid TOINETTE. He has a great receipt on, but he cannot pay the machinist. POQUELIN has heard of him, and rushes in "on business." He offers the palms of RAYMOND or DENISE.

RAYMOND, who is under the thumb of his father, RAYMOND, negotiates a loan with his father. (Song: "The Stepping Stones.")

BAPTISTE comes back over the sea. She meets old JACQUES, to whom she has fallen in love at first sight.

POQUELIN is showing his wife the rage when he rushes the MARQUIS who had an accident with the tap of a wine bottle. POQUELIN dashes to the rescue. The moment falls out of his pocket. JACQUES discovers the false paper.

A general Chorus heralds the arrival of BAPTISTE, who sings "The King of the Archers."

Next the MARQUIS and DENISE have an explanation about RAYMOND. (Song: "To Your Dear One.") TOINETTE is about BAPTISTE to BABETTE.

DENISE, (Song: "Long Life to Baptiste.") The POQUELINS are anxious of the mortgage. The MARQUIS, to ease the situation, sends out to the Countess a hat even he. BAPTISTE offers his services as Cook. (Chorus: "Long Life to Baptiste.")

At the last moment, BAPTISTE cannot bring himself to go to the Church.

VILOLE is in the Chateau of Saint Gauthier. DENISE comes in with RAYMOND and CASSEROLE. The POQUELINS are anxious about the mortgage. The MARQUIS and TOINETTE inspect the decorations. He urges her to find the lost document.

BAPTISTE and TOINETTE meet. She confesses her part in BAPTISTE's refusal to come to the wedding. BAPTISTE has a change of heart and agrees to win her back.

A procession of Cooks, headed by BAPTISTE, brings up the famous dish. BAPTISTE asks him to release her from the engagement, she will not marry him for his cooking. BAPTISTE guesses he has a rival in RAYMOND. He is frankly delighted to be free again.

RAYMOND finds BAPTISTE and is on the point of proposing, when CASSEROLE intervenes between them and asks what he shall do. A lady who has fainted. RAYMOND must go to his assistance.

TOINETTE gets her own back on BAPTISTE by putting hair-oil and thyme in his hair. TOINETTE's plan succeeds. BAPTISTE is led to propose that they shall marry.

Old JACQUES finds BABETTE and gives her the missing document.

The whole company gathers round the MARQUIS. BAPTISTE presents TOINETTE as his future wife; RAYMOND, BABETTE as his; CASSEROLE, DENISE as his. BABETTE gives the mortgage agreement to her father, who hands it to the MARQUIS, as a wedding present for RAYMOND.

A Good Fairy in Mean Streets.

The Influence of Radio in Humble Homes. By HAROLD BEGBIE.

[Mr Begbie is one of the best-informed writers of the day on questions affecting the welfare of the poor. Both by his writings and his personal efforts he has done much to bring about better conditions among them, and in the following article he describes, from his own observation, the remarkable benefits that wireless has brought to the humble homes of Britain.]

MORE than twenty years ago, Thomas Holmes, the police-court missionary who had something of Charles Dickens' affection for the poor people of London, told me the following story.

He had straggled one summer day for a number of old mothers from a squalid district of East London to have a country outing. Among these ragged old women, many of whom looked like scarecrows in the bright sunshine and the wide greenness of the country, there was one very pinched, very sallow, and very croaking, who appeared to be suffering from some strange affliction of the hands. Whether she was dragging after the others across the fields, or standing in a group gazing at a fine view of the landscape, these old thin hands of hers, which she held before her on a level with her waist, moved and twitched in a very curious manner, as though wound up by clock-work and unable to stop till the machinery ran down.

Imaginary Match Boxes.

One of the other women, catching sight of those hands gave a short laugh, and exclaimed: "O Lor', look at Mary Smith! If she don't think she's still making match-boxes!" At this remark Mary Smith jumped, coming out of a dream, and with an effort snatched the tell-tale hands, which had brought shame upon her in

the sense of making her an object of general observation, into her waist and forced them to be still. But it was not long before they were at the same work again, and all through that summer's outing this old mother of the London slums was making up imaginary match-boxes, her eyes on the things about her, but her mechanical mind busy with the ill-paid toil by which she lived and helped her children to live, and with which she had just been able for numbers of years to keep the wolf at her door from entering the one little dingy back-room which composed her home.

This story often comes back to my mind when I listen to the delightful Nature talks of Mr Kay Robinson or to some beautiful piece of orchestral music. For there is no part of the world where you may see more asexual than in the East End of London, and though they may be rigged up by ingenious boys, it is the women who do most of the listening—the women who have toiled all day, and whose waking-up is done, and whose morning basket is at their side, and who can see from where they sit whether the baby cries in its bed or sleeps blissfully unconscious of the bawling sounds from the court outside or the neighbours overhead.

Her Birthday Present.

What does Mary Smith make of her wireless-set? Imagine her, very grey, and very thin, and more bent than ever, sitting by the little open fire on which she cooks her meals, with the receiver over her ears, her eyes closed for rest, and her busy hands twitching in her lap. One of her sons has grown up and has given her this wireless-set for a birthday present. He has taught her how to deal with the radio-meter (terrible word for Mary Smith) and how to find the most sensitive part of the crystal with

the cat-whisker. Every now and then he drops in to see how the set is behaving, and every now and then, to the amazement of his mother, he fits a new crystal into the box of magic. What does she make of it all—the song of the nightingale broadcast from Surrey woods, the deep and long-drawn sounds from Miss Beatrice Harrison's violin, the voice of Mr Kay Robinson telling her something of the wonders of Nature?

Perhaps to Mary Smith, who is now very old and very crushed, these things scarcely rouse from their sleep memories which were strong only in extreme childhood, when her mother told her of village life, and a poor little green linnet hopped and cheeped in a tiny cage on the smoky kitchen wall. Perhaps they do not mean very much, and are only something to listen to, as a crowd in Luncheon may listen to a conversation conducted in Chinese. But

with the receiver over his ears that art, in the highest meaning of that word, has any existence for his soul. He hears the greatest orchestral music of the world, the music of Beethoven and Bach, excellent artists sing to him; as beautiful songs, he is addressed by men of letters who are masters of their subjects, he listens to cultivated voices which gradually clear away from his mind all the fog of his long day's confused thinking and bring home to him at least something of the infinity of things, something of the incomprehensible greatness of Nature. Broadcasting is the good fairy of the slums; it is the genius of Romance.

The younger people of East London must surely be moved by these things in those depths of character which are partly conscious, partly unconscious, and which help to determine human destiny. Never before in all the black history of slumland has such a light shone upon the darkness of human ignorance and domestic wretchedness. Imagine what it must mean to thousands of slum children, half-sleepy from their long vigil, when suddenly into their souls came that wonderful voice from the moonlit Surrey woods.

From Queen's Hall to Dark Alley.

Imagine what it must mean to East London when the Queen's Hall orchestra floods its foul courts and dark alleys with the majestic strains of the Fifth Symphony, or when the pain and longing of Chopin come beating against the souls of men; and whose only knowledge of music hitherto has been got from the rattling of a street-piano outside a public-house. Imagine, too, what it must mean to the minds of these men and women whose only serious mental life hitherto has been to grasp the right and wrong of their economic condition, when a man of science speaks to them of the stars.

It may be long before the full effect of this merciful reform is made manifest in the national life; all great things take time; no profound change is wrought in a generation; but I am convinced that broadcasting is one of the most potent instruments in the hands of those who care for the higher life of the human race and who feel that social conditions can only be made more just, more seemly, and more serene by improving the spiritual quality of the multitude. Nothing in the life of dark streets and soulless towns is so like the magic of art, with its sense of wonder and its sense of power, as this new invention of science.

The Beginning of a New Life.

Many people may regard broadcasting as a scientific toy or as convenient amusement for a dull evening spent at home; but I am quite sure that for many thousands of those who are the base and foundation of our national life, broadcasting is almost a passion, and that they go to it as the poor students of the Renaissance went, first, to anyone who could teach them to spell, and, afterwards, to the monk's school and the colleges of Oxford and Cambridge. It is the beginning of a new life for them, the life of the imagination, the life of the eternal spirit.



"Imagine her . . . sitting by the little open fire on which she cooks her meals, with the receiver over her ears, her eyes closed for rest."

to many thousands of people in East London, better educated people—people, too, less crushed by the struggle for existence, better nourished, more alert in mind, more imaginative in spirit—how wonderful these things must seem, and what strange longings of the human soul for something inexpressibly beautiful and high they must awaken from a deep sleep.

By literature, said Cicero, the infinity of things, the incomprehensible greatness of Nature, the heavens, the earth, and all the ends of this vast universe, are made known to us. Broadcasting is the literature of the slums. In the dark and wretched quarters of our huge cities, books are scarcely known, and seldom seen even in a shop window, and the newspapers which find their way into those courts and alleys are more concerned with crime and sport than with the infinity of things and the incomprehensible greatness of Nature. The talk, too, is mostly of wages and prices, of strikes and lock-outs, of prize fights, football matches and racing, of a suicide in the next street, a drunken brawl over the way, a visit to the hospital, and somebody's death, somebody's marriage, somebody's arrest by the police.

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Edinburgh Programme. Week Beginning Sunday, September 21st.

- SUNDAY, September 21st**
 3.0-3.30 — Programme S.B. from London
 3.30-4.00. GOUNOD GL'EMANT RECITAT
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 WATT JUP (Solo Violin)
 U. L. MARSHALL Pianoforte
 Organist and Conductor
 F. W. GOWIE
 9.0-10.30 Programme S.B. from London
**MONDAY, September 22nd,
 WEDNESDAY, September 24th**
 3.30-4.00 The Romney Revellers' from the
 2nd Police de Dance
 4.00-4.15 CHILDREN'S CORNER
 11.0-11.15 Programme S.B. from London
TUESDAY, September 23rd.
 3.30-4.00 CHILDREN'S CORNER
 7.0 onwards — Programme S.B. from London
THURSDAY, September 25th.
 3.30-4.30. Short Song Recital by Mr. R. ...
 4.40-5.00 CHILDREN'S CORNER
 5.00-5.15 Programme S.B. from London
FRIDAY, September 26th.
 3.30-4.30. "The Romney Revellers" from the
 2nd Police de Dance
 4.40-5.00 CHILDREN'S CORNER
 5.00-5.15 WEATHER FORECAST and NEWS
 S.B. from London
 5.15-5.30 A. V. R. N. S.B. from London
 Local News
 5.30-5.45 Prof. H. J. GRIERSON LL.D. LL.D.
 at the University of Edinburgh, on "Early
 Heric Rary" S.B. to Glasgow and
 10.0-10.15 "The Romney Revellers" from the
 2nd Police de Dance
 10.15-10.30 PERCY SNOWDEN,
 assisted and accompanied by
 RALPH T. LANGDON Mus. Bac.
 Solo Pianoforte
 When in Death ... Arthur Somervell
 Corn Law ... Walker
 Sweet First Love ... Ford
 My Country ... (Glad Scott) (4)
 Heien of Kirchweim ... Frederick Keel
 Home ... H. Wolford Davies
 Shepherd's Song ... Elgar
 10.30-10.45 Ralph T. Langdon
 scherzo in B Flat Minor ... Chopin
 10.45-11.00 Percy Snowden
 Song ... A Shepherd's Lad ...
 Arthur Somervell (1)
 11.0-11.15 Ralph T. Langdon
 Fantasia in G sharp ... C Sharp
 Minor, Op. 68 ... Chopin
 Waltz, D Flat, Op. 64, No. 1 ...
 Percy Snowden
 La Belle Dame Sans Merci ... V. Stanford
 With Thea ... W. F. Hurkane
 by ... M. F. White
 11.15-11.30 ... V. Stanford (1)
 Where Be Gown? ... Arthur Somervell
 11.30-11.45 Short Recital on the Violoncello
SATURDAY, September 27th.
 3.30-4.00 CHILDREN'S CORNER
 4.00-4.15 CHILDREN'S CORNER
 7.0-8.45. Programme S.B. from London
 8.45-10.0. Programme S.B. from Aberdeen
 10.0-12.0. Programme S.B. from London.
 Announcer: G. L. Marshall.

Pieces in the Programmes.

A Weekly Feature Conducted by Percy A. Scholes.

GRIEG'S "IN AUTUMN"

MANCHESTER, TUESDAY

HERE is an impression of scenes and moods at the fall of the year in Norway and its native country. The music is richly coloured, and its rhythms are often exhilarating. There is an Introduction, *Slowish*, in which Strings and Wind call to each other, the Tune having a characteristically Gregorian shape. This leads into a Quirk and upturned portion, Strings and Wind having a dozen bars of urgent minor music, that brings us to a still more furious pace and to the FIRST MAIN TUNE with its insistent prancing rhythm.

A quiet bit leads to the SECOND MAIN TUNE, which CLARINET and HORN share. This is a graceful rising theme, with a cheery bit at the end of it. A naive, folk song like Tune in the Strings, that soon follows, is a sort of subsidiary theme.

On this material, with many dainty little episodes, the work is built up.

DVORAK'S "HIGGER" QUARTET.

LONDON, WEDNESDAY

In this work, and in the "New World" Symphony, Dvorak made use of tunes reminiscent of the negro melodies he heard and so much liked during his stay in America (1892-1895) as head of the National Conservatory, then established in New York. He did not actually copy negro songs, but expressed their spirit.

Quick, but not too much so. A tremolo for the two Violins enters in the FIRST MAIN TUNE, played by the VIOLA—a theme having a touch of "rag-time." In common with several of the other tunes in the Quartet, it uses only the five-note ("pentatonic") scale, that omits the fourth and seventh of the ordinary scale.

After crisp fragments of the tune have been worked for a little, there is a temporary slackening of pace, and the FIRST VIOLIN has a more sober TUNE, very softly accompanied by the other instruments. Here again the leaping notes, in what is called an "arpeggio" (that characterized the First Tune) are noticeable. The whole of this first portion is marked for repetition, and Dvorak then develops his material, with the usual "recapitulation."

II

Slow. A couple of bars of gently swaying accompaniment, and the FIRST MAIN TUNE enters, in a mood of quiet sadness—a reflection, perhaps, of the negro's longing for his home and kin. The Cello repeats the Tune, high up, and afterwards the First Violin continues with an answering phrase, again repeated by Cello. The music calms higher, and the emotion rises, dying down into the bass with the Cello's calm re-statement of the first phrase, at the end.

III

Very lively. SECOND VIOLIN and CELLO start a tripping little TUNE, a few bars, with a leap up and stress on the second note. Four bars in gently-modulating harmony follow. The strings take the Tune again, and then bits of it are tossed from fiddle to fiddle. The Theme is completed by a monotonous little scrap of tone very high up.

Then comes a change of key, to the minor, and the music moves more smoothly. The next idea is given out, in two parts, by the two VIOLINS, but it cannot be called exactly a new theme, for the Second Violin has the old First Tune, only in a different rhythm—spread out to double length. This theme is extended, and dealt with by the Cello.

The first part—the skittish mood—comes again, and then the minor portion once more, with a return to the first mood to wind up.

IV

Lively, but not too much so. Second Violin and Viola start a rhythm with a smack of the African tom-tom about it, and the First Violin skips in with the FIRST MAIN TUNE, that dances down in strongly-marked arpeggio fashion. The repetition of a little tag of ten several times is engagingly childlike, reminding us of a trait in the negro character.

In the same key comes what is practically a complementary TUNE, in the First Violin again with the dapper rhythm of the first. Next the same instrument has a more suave theme in a new key, very softly, the Strings keeping up the arpeggio. The Movement began. The SECOND MAIN TUNE soon gives way to other ideas, and with momentary changes of mood the Finale runs its course, suggesting as it goes that other characteristic of the negro mind, the tendency suddenly to skip from joy to sadness and back again.

WAGNER'S "TANNHAUSER" OVERTURE

BIRMINGHAM, WEDNESDAY

The theme of the opera is the conflict between the higher life and the sensual side of human nature, and the Overture is an epitome of the hero's temptation and salvation.

First is heard the solemn statement by Woodwind and Horns of the Pilgrims' Song, accompanied by the Strings' throbbing "pulse" of life that leap for joy in this song of salvation, as Wagner put it.

The procession approaches and passes. Evening comes on, and the enchanting sound of music from the Hall of Venus is heard. The theme curves upward (Violas) and the dances of the Queen of Love's attendants ensue. Tannhäuser enters, and, drawn by the seductive influences, sings his Love Song—a bold exultant, leaping theme (Strings and Flute in unison). The allurements entice him, and Venus herself appears (a Clarinet Tune stands out here, above a very soft, tremulous accompaniment). Tannhäuser hymns her again, and the music grows ever wilder, as his senses become intoxicated. Finally the mist clears away, the evil influences depart (a prolonged murmuring in the strings), and the song of the pilgrims rises triumphant.

CHERUBINI'S OVERTURE

"THE WATER CARRIER,"

LONDON, FRIDAY

CHERUBINI (1760-1842) was both composer and theorist. He did much, by his compositions, to freshen and vivify French opera.

The *Water Carrier* is the translation of the German title of his opera, *Les Deux Jumeaux* (1800). The water carrier is the hero of the work, who in two days contrives to extricate a certain Count and his lady from the difficulties into which they have got by offending the powerful Cardinal Mazarin.

The Overture begins with a slow Introduction, in a lively style, comes the FIRST MAIN TUNE. This is a little bold, being made up of one little falling-and-rising phrase given out three times, lower each time, and concluding with a conventional ending bar of seven notes. The SECOND MAIN TUNE, played by Violins and Bassoons, has no skips between its notes, and has tiny intervals in its first bar. On these themes the Overture is built up, at some length.



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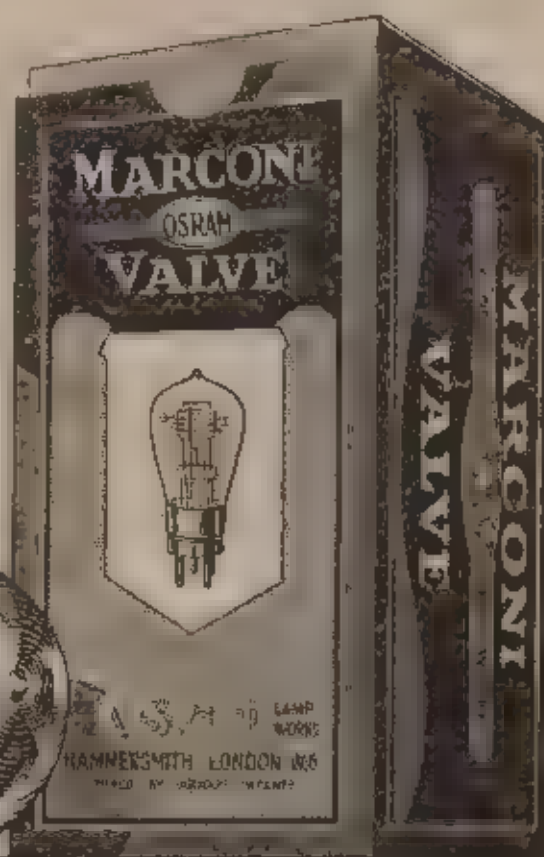
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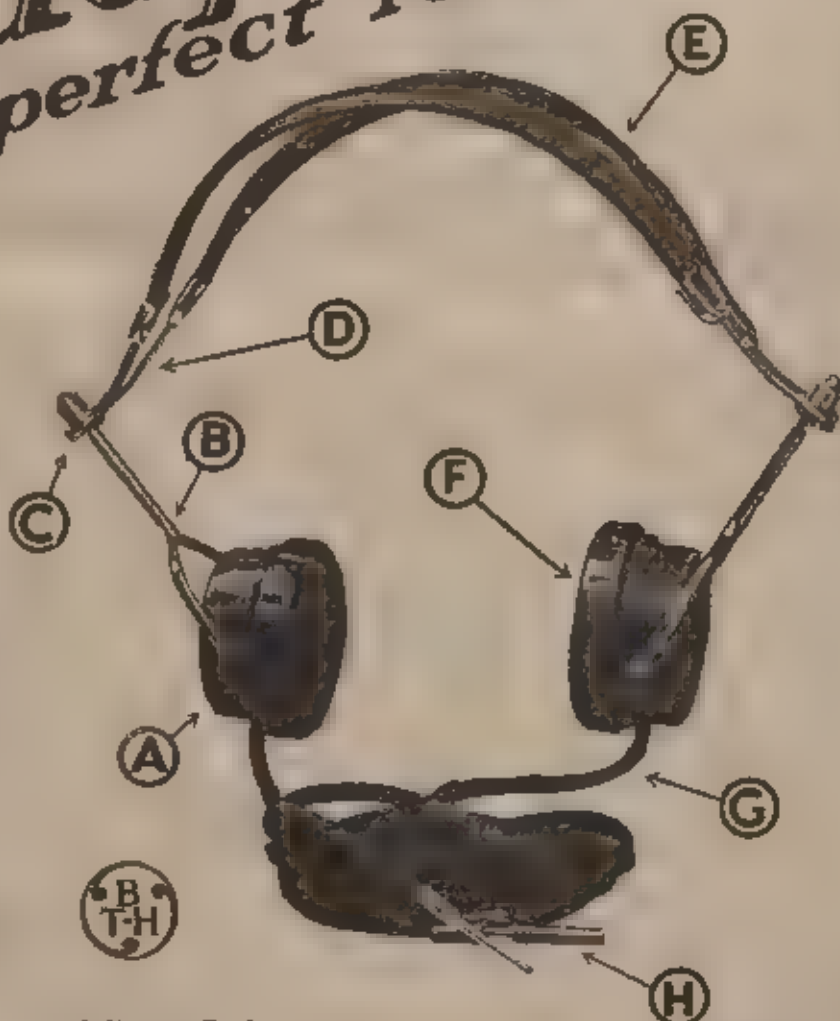
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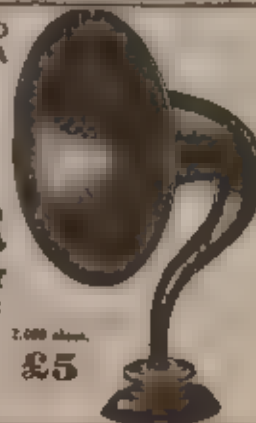


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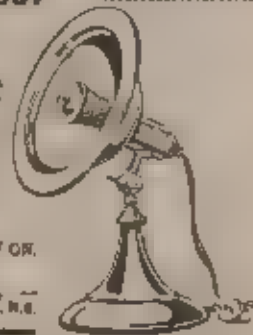
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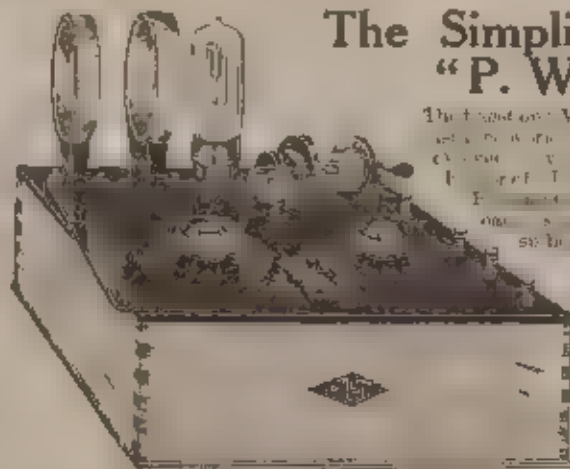
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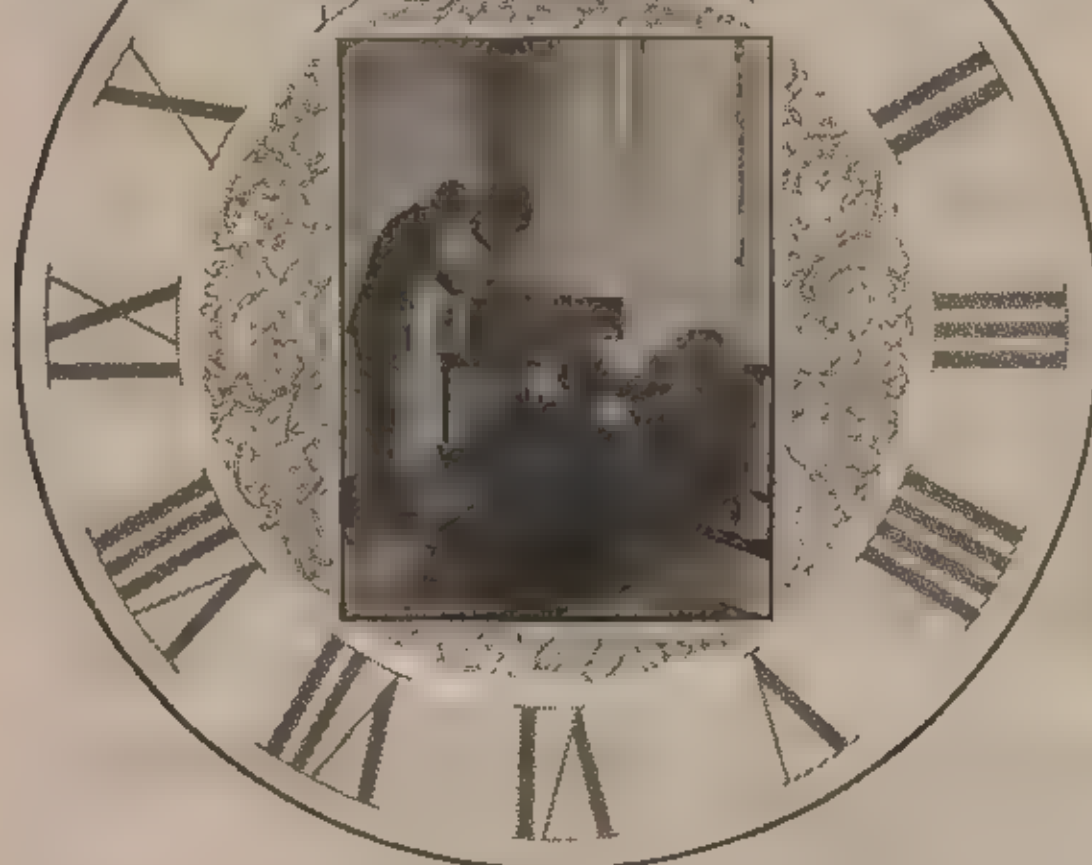
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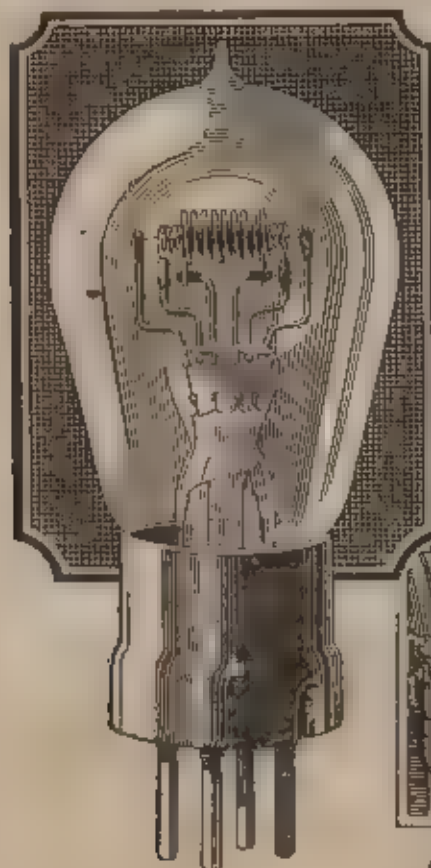
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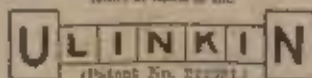


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size by
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